

VUE Weekly

EDMONTON'S URBAN VOICE



The Grandin Green house effect • 6



Life for Great Big Sea is one Stardust Picnic • 15



Amanda Marshall: Tuesday's Child is full of talent • 19



South Park: Bigger, Longer & Uncut—and censored • 30



The Works

Visual Arts festival blasts off

By Danielle Zyp • 6

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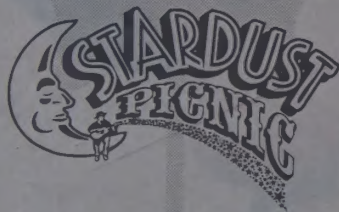
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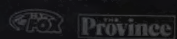
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Tuesday's Child

Biography

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WIRED'S FAVE PICK:
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@ Highrun Club

Monday

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The Dish
WIRED'S FAVE PICK:
Normal
@ Latitude 53

Tuesday

We Spot Surf to Ritualistics
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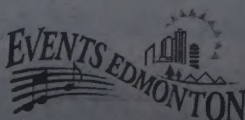
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The Works • 6

Edmonton's artistic community has had the opportunity to enjoy The Works: A Visual Arts Celebration for many years now—1999 is the fourteenth, to be exact. And while unique and intriguing pieces are the common denominator for this festival, the overall theme changes annually. This year's The Works revolves around the notion of "What you see..."—as in, you know, that's what you get. But visual art runs much deeper than that single statement—how you interpret will definitely influence what you see. Whether it's the work of Chinese-born abstract artist Li Mo or that of the satirical (and aptly-named) Richard Mock or any of the myriad other participating artists, the impressions you're left with are up to you. And, really, shouldn't that sentiment ring true for art in any form?

Cover illustration by Ben Lafontaine

Singer-songwriter Festival • 18

One glance at the contemporary music charts will make one thing perfectly clear—in an industry now dominated by a slew of one-(and occasionally two-) hit wonders, the need for the singer-songwriter is virtually non-existent. But of course, that's if you're into manufactured, prefab pablum (sorry, Ricky and/or Britney). If you still appreciate a great song, sung in a great manner, then the Third Annual Singer-Songwriter Festival will serve a useful purpose.



An Ideal Husband • 31

Oliver Parker obviously has an appreciation for the work of Oscar Wilde—so much so that he took one of the famed playwright's pieces and wrote and directed a film version. *An Ideal Husband* essentially updates the concerns of 1890s England for audiences a distant century later, and the smashing cast—including Jeremy Northam, Cate Blanchett, Julianne Moore and Minnie Driver—takes Wilde's eloquent words, and runs with them. For the most part, anyway—there seems to be a, er, "mini" glitch.

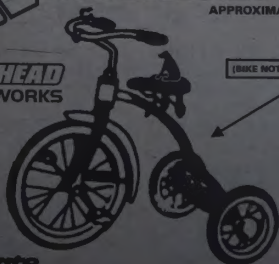


River City Shakespeare Festival • 34

Performing Shakespeare has its own inherent challenges—but a tough job is made even tougher when you have to act with planes flying by, snotty kids heckling you and your thin clothing leaving you vulnerable to the frigid cold. Welcome to the world of Edmonton's thespian community as they take part in the River City Shakespeare Festival. But as usual, Edmonton's finest performers have the where-with-all to pull it off.

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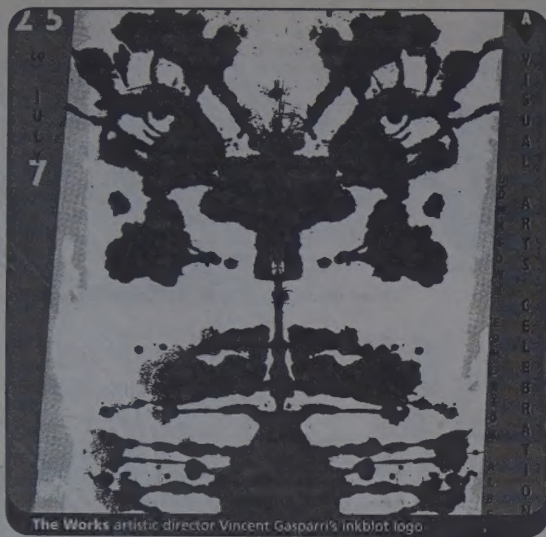
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The Works a blot on arts scene



The Works artistic director Vincent Gasparri's inkblot logo.

Arts festival is a Rorschach test for viewers' tastes

By DANIELLE ZYP

Politics, the economy, global issues, sex, violence and a twist of humour—all this and more is on display at *The Works: A Visual Arts Celebration*. The theme for this, the 14th edition of the annual event, is "What you see..." a catchphrase that suggests, of course, that what you see is what you get. (And, conversely, that what you get depends on how you look!)

Vincent Gasparri, the artistic director and visionary behind the festival, had multiple visions of what *The Works* 1999 is all about. "One is to imply to the viewer that we have the visual genius to look beyond surfaces and interpret things

in different ways when we are looking at artwork or our environment. As we go into 2000, we need to realize that we do have creative control. I think we're pioneers here in Edmonton, where *The Works* is a great vehicle to express that aesthetic value. Another is that everything around us is art. We as a community have to make it happen, not just artists and architects but business, government—everybody."

To get that sentiment across in a visual way, Gasparri chose an inkblot that he created as the cover image. What better way to express that what you see is what you get? "At first I was really intrigued by the dot," he says. "I realized that the individual is one of those dots; the viewer is a dot, the artist is a dot and together we make the unity. If you're looking at an abstract image close up and then as you pull away it all pulls

SEE PAGE 9

The Grandin Green house effect

Environmentally friendly highrise points way to future

By DAN RUBINSTEIN

When John Zyp peers into the enormous crater at the corner of 110 St. and 97 Ave—which he sheepishly admits to doing on a regular basis these days—he sees more than mounds of dirt, busy construction workers and the skeleton of a highrise apartment building. He sees more than an excavation site ringed by colourful art painted by students from a neighbourhood school. Zyp sees the early stages of the first environmentally-friendly housing tower ever to rise from the earth in Alberta, and the genesis of a new urban community that will call the building home.

news

"It really appeals to me that I can be environmentally responsible and at the same time have a high-quality place to live," says Zyp, president of the Grandin Green Co-op, the group putting up a 15-storey, 56-suite dwelling near the north end of the High Level Bridge. "These things are not mutually exclusive, which will make living in Edmonton not only more tolerable, but enjoyable," continues the empty-nest retiree and former director of the Alberta Fine Arts Council. "Now I won't have to bother with Arizona or Hawaii."

Construction at the Grandin Green site began in mid-May, with the building slated for completion by June or July 2000. Its technologically advanced design and features are projected to reduce energy and resource consumption by 50 per cent over conventional highrises, giving the R2000-compliant building a significant reduction in greenhouse gas emissions. And it's a co-op strictly

for owner/occupants, which will give everybody living there a common stake.

"I think we'll be setting a standard here for other people to step up to," says Brian Scott, the vice-president of technology, research and marketing of the Communitas Group, the company working as the co-op's development consultant. Scott was one of the people who had the initial idea for the project in 1995 after hearing about similar ventures at a sustainable development conference he attended. Originally, Communitas wanted to create a co-op and break ground at 94 St and Jasper Ave, but people interested in moving into the building preferred the current location.

Suite charity

Among the aspects that will make Grandin Green unique in Alberta (comparable structures already exist in at least two other Canadian cities, Toronto and Victoria) are 56 sealed suites with 56 separate forced air heating systems, cork-based flooring, quadruple-glazed vision wall windows and a power-saving lighting system for common areas. "It's not a single-bullet approach, nor is it a high-tech approach," Scott says. "Some large buildings have tried to be energy-efficient by having large, sophisticated systems monitored by a central computer. We opted for a more decentralized approach. Instead of one massive system with one massive computer, we'll have 56 systems with 56 computers—the people who'll be living here."

Most buildings this size have central air systems, Scott explains, which replace all the air inside every three hours. Air enters individual apartments underneath the doors and escapes through windows and walls, a cycle that repeats itself eight times a day. "It's an incredibly inefficient system," he says. "It's on 24 hours a day, 365 days a year. The building can be empty, but it's a 'dumb' building." Each sealed suite in Grandin Green, on the other hand, will have individual heat exchange units which can be turned on or off as the owner pleases.

"That's just one example of our out-of-the-box thinking," says

Scott, excitedly reaching across a table inside the site's construction trailer for a notepad. He quickly sketches a simple but effective diagram of the heat exchange system: one arrow bringing fresh air into the suite and another removing the stale air. The arrows crisscross, he points out, bringing the membranes carrying the fresh and stale air into close proximity. When it's cold outside and warm inside, that proximity will naturally heat the air entering the building, recovering 75 per cent of the heat pumped into the now-stale air. "In a way," says Scott, "we're like a stack of R2000 homes."

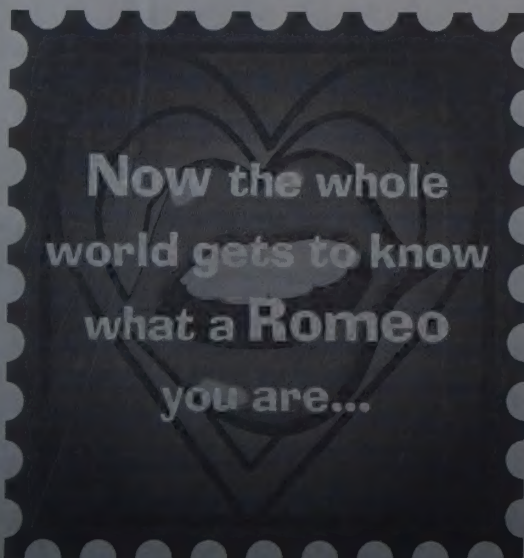
The long Green

Grandin Green will cost approximately \$12 million to build—about \$1 million more than a typical high-rise of comparable size. Co-op members will pay roughly \$142,000 to \$280,000 for their suites plus monthly fees of \$325 or \$275, depending on the square footage, for maintenance and upkeep. Those monthly fees include \$126 to cover the co-op's "green loan" (money borrowed to cover the extra costs associated with building to such a high standard of energy efficiency). After 15 years, the green loan will be paid off and the fees will drop.

As of last week, 55 per cent of the 56 units have been spoken for. Zyp, who has selected a second-floor suite on the southeast corner of the building, hopes and expects all to be sold by the completion date. "A concept is hard to sell," he says, "but when you have a concept plus some action and hardware coming out of the ground it's definitely easier."

The people who have signed up for co-op membership to date represent a cross-section of Edmonton's population, he says. There are retirees like himself, but also working people, many of them professionals. They come from various parts of the metro area. And they come with a variety of shared ideals. Many, like Zyp, express an interest in living near downtown amenities and public transportation. They like the size and layout of the suites and they like highrises in the city core—

SEE PAGE 12



VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

MEDIA

Black newspapers voice wholesale support of Black

OTTAWA—It was a tough week to be Canada's number-one newspaper mogul. Last week, Prime Minister Jean Chrétien blocked Southam owner Conrad Black's appointment to the British House of Lords.

But it was even tougher to cover the story. Chances are if you were a journalist working for a Southam paper, you were careful to toe the line.

Fact is, the blockade shouldn't have been that galling to Tubby. Three decades ago, the parliament attempted to block the peerage of media mogul Kenneth Thomson. The Nickle Resolution, around since 1919, suggests that the reigning monarch should not offer peerage to Canadian citizens. It is not law, but merely a suggestion the British government has honoured since 1977. When Queen Elizabeth offered a peerage to Black, who is a dual British/Canadian citizen, Chrétien used the Nickle Resolution as a means to block the would-be Lord.

Southam responded with what might be deemed a, well, gross misuse of power of the press. Last week, Southam papers ran a column defending Black's peerage written by none other than George Jonas, the ex-husband of Barbara Amiel, Black's current wife (are you with us so far?). Jonas did include a disclaimer at the end of the piece revealing that he was once married to Amiel and that the papers the column appeared in were owned by Black. But, one might argue, that's just not good enough. Journalists must keep the public trust; conflict of interest is a no-no and Southam violated that right.

"Indeed, Chrétien made no attempt to block or protest the 1994 knighthood of Sir Neil Shaw, a Quebec-born industrialist. Our prime minister seems to object only to honours for people whose newspapers criticize him," Jonas wrote. "It may be historically fitting that a resolution born in spite (it seems Nickle drafted it because he couldn't get a peerage for his father-in-law, Queen's University principal Daniel Gordon) should be born again in spite 80 years later. But malice, even when time-hallowed, is a nauseating emotion. Before Chrétien got into the act, officials requested only that Black take out dual citizenship and not use his title in Canada. Black agreed to both conditions; like *Globe and Mail* proprietor Kenneth Thomson, he had no intention of calling himself 'Lord' in this country anyway. If Chrétien's revenge is 'remarkably petty' as *Toronto Sun* editor Lorrie Goldstein put it in a recent column, it may be because our little guy from Shawinigan is a remarkably petty chap."

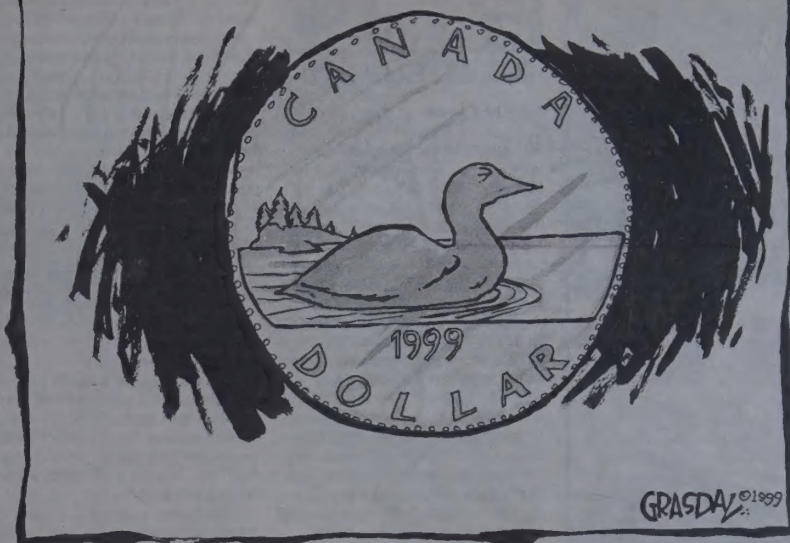
Almost as remarkably petty as this blatant conflict of interest, hm? —STEVEN SANDOR

HEALTH

Barrett adds HIV numbers

EDMONTON—Provincial New Democrat leader Pam Barrett exco-

CANADA PUTS ITS TWO CENTS WORTH TOWARD A COMMON CURRENCY...



riated the Tories last week for lagging behind when it comes to HIV prevention.

Last week, the provincial government announced the allocation of \$1,495,000 million in funding to community-service agencies for HIV prevention. But Barrett said the move represents no actual increase in funding, arguing the Tories have simply window-dressed money that was already in the budget.

"Previously, community agencies received \$1,295,000 in funding per year and a \$200,000 one-time grant. Those two amounts have simply been rolled into one," she said.

Barrett said that the amount of money Alberta is spending on HIV prevention is embarrassingly low compared to the \$10.2 million B.C. sinks into the same kind of prevention programs.

"B.C. has only three times the number of HIV infections as Alberta and almost 10 times the funding," Barrett fumed.

Alberta reports between 180 and 200 new HIV cases every year. —STEVEN SANDOR

POLITICS

Clark puts his head in Nanoose

OTTAWA—NDP B.C. Premier Glen Clark and the federal government have had their fair share of pissing matches—but none have been more serious than their latest punch-over over the use of the Nanoose Bay testing range.

The NDP recently launched a campaign expressing concern that nuclear weapons had or will be tested in the Nanoose Bay seabed, just minutes outside of Nanaimo. Obviously, nuclear tests would have a significant impact on the environment of the area as well as the hundreds of thousands of residents in the region.

But B.C.'s allegations stirred the wrath of national defence minister Art Eggleton.

"Nuclear weapons have never been, and will never be, tested at Nanoose," said Eggleton Tuesday. "Furthermore, no devices with warheads of any nature, be they nuclear or conventional, are tested at Nanoose. We are proud of the fact

that the Canadian Forces Maritime Experimental and Test Ranges have been safe and accident-free facilities since they were first constructed well over 30 years ago.

"The British Columbia government would have the people of British Columbia believe that it is opposed to Department of National Defence use of the seabed at the test ranges because of concerns related to nuclear weapons. Nothing could be further from the truth. In fact, over the last two years, the British Columbia government continued to use the Nanoose facility as a bargaining chip to resolve other unrelated issues. It was not until very late into negotiations last month that the British Columbia government, for political purposes, made nuclear weapons an issue." —STEVEN SANDOR

McLellan to be outgunned?

EDMONTON—With more and more police chiefs dropping their support for a national firearms registry thanks to spiraling costs, the Liberals may be shuffling their Edmonton cabinet minister out of the justice portfolio.

The Liberals, who may be cutting their losses on a national firearms registry (a growing number of police chiefs voiced their concerns over the potential cost of the program at their recent convention), are rumored to be moving Minister of Justice Anne McLellan to a new portfolio in a summer cabinet shuffle. The common wisdom is that the Edmonton MP will be moved to a portfolio which will be easier on her come the next election. The Canadian Press reported that the Minister is coming into conflict with her conservative-thinking constituents over the gun control issue, which could cost her votes unless she is moved.

"Alberta tends to be the most conservative province on most issues," Reform MP Jason Kenney told CP. "Anne is both a large- and a small-L liberal on a whole range of issues, from judicial activism to the definition of family to the costly gun registry. She's been on the defensive with respect to the majority of her constituents and fellow Albertans." —STEVEN SANDOR

EVENTS

That thinking feeling

EDMONTON—From July 4 to 9, the city will host an international who's who of the thinking world.

That's right, stop holding your breath: the Eighth International Conference of Thinking is being held right here in our humble little town.

Each day of the event will feature more than 20 speakers from the realms of business, education, cognitive research, information technology, environment and more. According to conference organizers, they will address "leading-edge thinking and learning in their fields."

But that's not all. There will be participatory workshops to challenge, invigorate and extend knowledge and beliefs. Entrepreneurs and practitioners will share their experiences of implementing thinking strategies.

Dr. Edward de Bono will deliver the keynote address. You might know him from such books as *The Use of Lateral Thinking*, *Lateral Thinking: Creativity Step by Step*, *Six Thinking Hats*, *I Am Right, You are Wrong* and (my personal favourite) *Parallel Thinking—From Socratic Thinking to de Bono Thinking*.

Doc de Bono, one Internet blography claims, is "widely regarded internationally as the leading thinker about thinking." His ideas, the bio states, are "based on an understanding of the mind as a self-organizing information system."

The following is one complete paragraph, verbatim, from one of de Bono's most recent messages on his "official home page":

"Today competence is becoming a commodity," he writes. "Everyone is going to be equally competent. Hoping that your competitors [sic] will continue to be more incompetent than yourselves is a weak basis for survival. Information is already a commodity. There is an abundance of it. It would take 60 working years to spend two minutes on each reference to my work on the net."

By the way, it costs \$725 to register for the International Conference on Thinking. Hmm... I think I'm gonna have to think about it. —DAN RUBINSTEIN

VUEPoint

By LESLEY PRIMEAU

Reid 'em and weep

A couple of weeks ago, notorious bank robber Stephen Reid, for reasons unknown probably even to himself, attempted to rob a bank in Victoria. Reid, the ringleader of the infamous Stop Watch Gang, was famous for his ability to rob banks of millions of dollars at a time in less than 90 seconds. That's right: 90 seconds.

Reid obviously wasn't in top form this time round, though; not only did he lose his timing, but he tried to rob a bank that police were already en route to. It seems they had been called in to deal with a disruptive panhandler, and so when the robbery-in-progress alarm went off, the officers simply raced to the back of the bank and gave chase to the two hapless suspects. Shots were fired, but thankfully no one was hurt.

Reid was arrested and charged with a multitude of crimes. He currently resides at a hospital where he's trying to kick a heroin habit. Life certainly presents you with interesting situations when you least expect them; Reid is likely to spend the rest of his life in jail just as a book he wrote is being reprinted and Academy Award-winning director Jonathan Demme is about to begin filming a movie about the gang.

Life ought to be good for Reid, but it isn't. His whole life has been a struggle with drugs; everything he has ever done has revolved around his habit. He recently claimed that his addiction was kick-started at the age of 11 or 12 by a pedophilic doctor. He started robbing banks in the first place to raise money to feed his addiction. I'm not sure how Demme is going to make the story of a drug-addicted bank robber palatable to movie audiences, but then again, Reid is to some extent a glamorous figure—a rogue, even; a guy with a heart of gold, a good friend, a great father.

He'll still rot in jail.

If our society realizes the damage drugs cause, why do we seem so powerless to do anything about them? One of the first things pimps do to potential prostitutes is get them addicted to drugs, since they become much more tractable that way. How many 7-11s do addicts knock over looking for cash to score dope? As for people like Stephen Reid, why don't we put more effort into cleaning up their drug habits when we incarcerate them? Reid may have actually led a productive life if it weren't for the influence of drugs. I suppose I can't truly understand the lure of drugs, but since it's apparently so strong, shouldn't addicts get help instead of blanket condemnation?

Reid will undoubtedly pay for the enormous mistakes he made in his life, but I wonder how many other people languish in jail simply because our society is unable or unwilling to help them when help was what they needed. I remember, as a child of the '60s, everyone talking about free love and great dope. When I think of drugs now, all that comes to mind is enormous sadness. The dope got worse and free love got deadly.

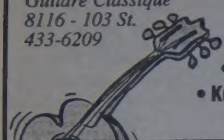
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Three dollar BILL

By RICHARD BURNETT

La vida loca

Ricky Martin can sit on my face. I mean it. I'm head over heels. I just look at him and I melt.

I can't eat. I can't sleep, and when I do, I wake up wet. I haven't been able to get the drop-dead gorgeous Latino poster boy out of my mind since his incendiary performance of "La Copa de la Vida" at the '99 Grammys.

"Why don't I know this guy?" sighed straight women and gay men all over the world, blindsided by the Latino heartthrob's swivelling hips.

The newly-cropped bottle-blond studmuffin isn't an overnight sensation, of course, and we should have known better. Montrealers even overran their downtown HMV two summers ago when Ricky made an in-store appearance to promote his Spanish-language CD *A medio vivir*.

In fact, by the time Ricky put the throb back in my heart, the onetime member of teenybopperboyband Menudo had already sold 15 million solo albums, appeared on Broadway as Marius in *Les Misérables* and guested as smouldering bartender Miguel on *General Hospital*.

Now he's carpet-bombed every fucking magazine on the planet (except for fucking magazines, which is where we'd really like to see him). And I'm buying them all. I feel like I'm 14 again, except instead of 16 and *Tiger Beat*, I'm devouring *People* and

Entertainment Weekly.

There he is, gracing the cover of *Interview*'s "hot-sauce" June issue. "I talk about love, I talk about consciousness and I talk about AIDS [in my music]," the former Catholic altar boy explains. "There is a song on my [last] album *Vuelve* that means 'Thanks for thinking about me.' It was written by Renato Russo, a great person and composer who died because of AIDS. He wrote this song right before he passed away. I have to do something to keep his music alive."

There he is, defending his privacy and his equal-opportunity sex appeal in *Rolling Stone*. "Sex symbol is equal to no credibility," he says. "Sexuality and sensuality are completely different things. Sensuality is something that you're born with. But sexuality is something I leave for my own mirror. I don't share that with anyone. And the day I feel forced to say, 'Have a key to my room,' I will quit."

Now Ricky is *The Advocate*'s July 6 cover boy. "He is not afraid that if he includes gay men among his fans, women will run away," *Advocate* editor-in-chief Judy Weider noted recently. "That marks a change in the [music] industry."

But *Salon* columnist and feminist muckraker Camille Paglia begs to differ. "Martin's Grammy tour de force gave me momentary hope that current Latin music might produce another Desi Arnaz," Paglia opined in her May 26 column. "But my partner, Alison, sounded an early warning about Martin as we watched him on a subsequent *Saturday Night Live* where he seemed stiff, nervous and off-kilter. 'Something's not right,' she said ominously. 'No real men will ever respect a guy who moves his hips like that.'"

Then Paglia cuts to the chase. "Whether or not Martin is gay or bisexual didn't concern me until I saw

entertainment news footage of him posed on a couch and awkwardly embracing a delirious girl fan (winner of a meet-the-star contest). 'What a hunk!' I said to myself. 'This guy's in over his head.'

"Hence I noted with interest the May 21 report by the *New York Post*'s Page Six about an unnamed magazine's ferocious 'internal debate' over whether its recent cover story should reveal the sexual orientation of a 'closeted hunky pop star' who 'regularly makes the rounds with boyfriends in South Beach.' Martin was at that moment plastered on the cover of the May 24 *Time*, so it was hard to avoid thinking about him."

So I decided I'd ask Ricky the truth myself, not at his noon press conference June 26 in Montreal, but later that evening at his MusiquePlus industry showcase.

Then, after I RSVPed last week, all hell broke loose. Ricky wasn't coming to Montreal after all and rescheduled his only Canadian stop to Toronto.

I was, as you can imagine, absolutely devastated. Then I got mad: Did Sony or Much reps in T.O. pull rank?

Then I figured it out and the clouds parted like I wish Ricky would part my... well, you know. I bet someone in the Martin camp psychically discovered I was going to pop Ricky the question.

Who knows what he would have answered? In the end, I suppose it wouldn't really matter (although I must point out that queer youth still crave idols and role models to call their own). No, instead I watch Ricky move that stunning body of his and think, 'I don't know if I'd really want to live la vida loca with you.'

Because, make no mistake, the next 15 minutes will be fucking crazy. ☺

millennium COUNT DOWN 184 DAYS

By DAN RUBINSTEIN

Forever plaid

Its origins can be traced back to the seventh century, when the Irish Celts devised a new outfit loosely modelled on the Roman tunic. It was made of linen and dyed saffron yellow, and the more stripes you wore, the higher your rank. It, of course, is tartan—that colourful clash of squares and stripes, as integral to Scottish culture and history as haggis, the bagpipes and getting pissed while watching soccer.

And now it's going where no tartan has gone before: onward into the next millennium. I don't know if there was a special commemorative tartan in 999 AD, but firms like Bulloch, Cowell and Co. of Glasgow and W.S. Campbell of Clackmannanshire

certainly aren't missing the boat this time around.

Check out the large display window at Scottish Imports Ltd. on Whyte Ave. There it is, behind the sign announcing the arrival of a new shipment of British chocolate bars. "New Millennium Tartan" reads the small, handmade note on the mostly red-and-green, blue-framed tartan tea towel. To the left are three more millennium tea towels, including one bearing the image of a piper and another featuring a millennium prayer. But the tartan takes the cake.

"I think it's a gimmick," says the store's owner, Jim Stout, a first-generation Scottish-Canadian. "It didn't require much imagination. I'm not too sold on it." Nor does Stout think many Edmontonians will be sold on it either; he responds with a doubtful chuckle when asked if he expects to run out of stock by the time the clock strikes midnight on December 31 and all hell breaks loose.

"There's a new tartan coming out every other week now it seems," says Bob Allan, a member of the Edmonton Scottish Society who emigrated from the motherland in 1958. It used

to be just clans, then districts and cities started designing their own, says Allan. Now even Alberta and Manitoba have their own tartans—all authenticated and licensed, as per proper tartan protocol, by the Scottish Lord Lyon King of Arms.

Allan thinks he saw some millennium tartans during a trip to Scotland about seven weeks ago. He also noticed a greater awareness of the millennium back on home soil—"I won't put my hand on heart about that," he says, "but that's my impression." As for the new millennium tartan, Allan isn't concerned about a cherished symbol being tarnished. "I don't take offence," he offers, "but probably some dyed-in-the-wool do."

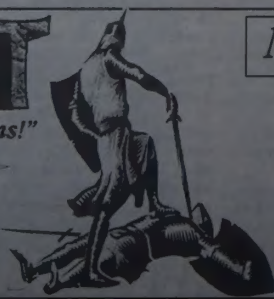
Jim McDermid, another Scotsman who wound up in Edmonton, isn't concerned about the millennium tartan either. He's more interested in talking about kilts—he wore one every day for three years while serving as a piper in the military. "I'm in favour of more kilts out there," says McDermid. "With tartan on it, it can really brighten up a day. And, studies have shown: it gives you a higher sperm count." ☺

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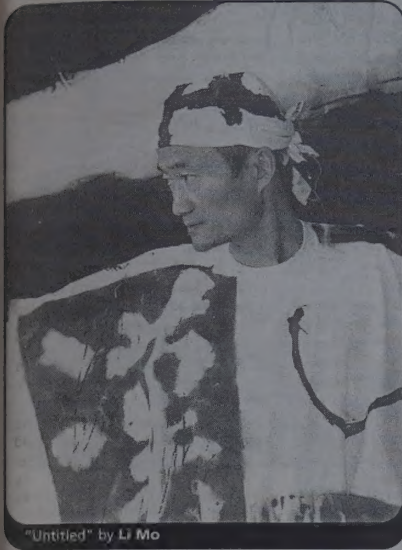
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The Works

Continued from page 6

together—just by doing the event we create unity by all coming together in one area.”

Just say Mo



"Untitled" by Li Mo

The work of British Columbian artist Li Mo reflects that same philosophy. Originally from China, he was stranded in Canada, where his work was being exhibited, when the massacre at Tiananmen Square occurred. Li Mo, who once concentrated on traditional Chinese artwork, began to think of himself as more of a European artist as he

embraced abstraction and then as a "universal man" when he incorporated elements from throughout history into his work.

Not satisfied simply to give viewers a static image hanging on a wall, Li Mo asks you to join him and enter the artwork. His one-time-only performances begin quietly, as the audience, dressed in painted garments, stands in a circle around the motionless artist, dressed so as to blend into the painting on the floor. Slowly he begins meditating out loud and then starts painting. The language of his calligraphic marks is universal—"It all began with a dot," he explains through interpreter Lai Chu Kong. Li Mo says he wants to express two main themes: the infinity of time and the diversity of culture becoming one. We are transforming into a global society.

Everything including the kitchen canoe

Brian McArthur is concerned with globalization in more specific terms. McArthur, who was born into a farming family, studied taxidermy, the family trade, in his youth. Eventually, he turned to ceramics as an

outlet for his creativity and naturally his subjects often included wildlife. One of his installations at The Works is a kitchen scene featuring a life-size ceramic canoe being carried on the backs of life-size ceramic beavers. Inside the canoe are 30 or 40 ceramic beaver felt hats.

"It's like a folk story being told at the kitchen table about the history of Canada borne on the backs of beavers," he says. "I went to school in the States and started to focus on Canadian heritage. I'm interested in Canadian identity. When I travelled in the States, I became paranoid of the homogenization of Canadian and American cultures." This concern is especially evident in his drawings of Mickey Mouse and the beaver battling it out. "I think the whole world is being homogenized into one corporate globalization," McArthur says.

Or is it merely the Mock?

As we all know, corporations are only after one thing: the almighty buck. Artist Richard Mock lives up to his name by poking fun at anyone motivated purely by greed. "I do a children's class in New York," he says, "and I found a place that sells shredded money. The kids did amazing stuff with it, so I thought, 'There's something I can do with this.' Then I had these fish-hooks I picked up in Maine and I thought if you put that on there then it's a statement in itself. The 'Money Lure' is a double-sided thing: it's for it and it's a satire of the idea of consumerism, the idea of what money is on the planet and how it relates."

Ironically, Mock began drawing editorial cartoons as a way of paying the rent—he's now syndicated in 55 newspapers—but he says, "Since I've



It's a Really Big... Moccasin by Brian McArthur

been making these lures I've been making a helluva lot of money. My income has tripled!" He goes on to say that maybe there is some magic involved: "I don't think you can make art without falling into other dimensions. When you walk by that wall, you'll get a positive vibe that will stay with you."

Included in the same exhibition

is a wall Mock has covered in linocuts that tackle issues like world food production, the United Nations and choosing making money over raising children.

A toon for the misbegotten

SEE PAGE 11

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Runway for MS run way

Models had a ball at Rebar, and **Rakesh Sidhu** (right) will run with it—1,074 km across Alberta, to be exact

BY HEIDI MEEK

A loud Daft Punk beat and a brightly lit runway was the setting for a fashion show that took place at Rebar on Tuesday, June 29. And each tall, beautiful model who sauntered down the runway was paid... nothing.

Surprising? Not really. The fashion industry is famous for its generosity, exercised through free events to raise money for charity. Every September, for instance, Holt Renfrew holds a runway show for the Breast Cancer Foundation; they also put on a benefit last year for the Rainbow Society for Children.

Tuesday's Rebar show was in the same tradition. This time, models strutted down the catwalk to support the energetic Rakesh Sidhu's quest to raise funds to find a cure for multiple sclerosis (MS).

Sidhu, whose MS is currently in remission, has dedicated the last year and a half of his life to prepare for a 1,074-kilometre run across Alberta. Sidhu remembers that as a

young boy, long before he was diagnosed with MS, he saw Terry Fox on TV.

"I said to myself, if I ever got sick like that, I wanted to do the same thing," says Sidhu. At age 25, he's now well on the road to following through on that unfortunately prophetic promise. "I just want people to know that if you believe in yourself, anything can happen,"

he says. "The only way to overcome this is to continue to fight it."

Many Edmontonians made the effort to support this cause and make the show a success. Retailers along Whyte Ave donated garments, Propaganda contributed their hair-dressing and makeup talent and Sidhu's friends and family provided the choreography and music. The result was an edgy, high-energy production.

The garments on display varied from evening gowns to flowing chiffon dresses to youthful, sporty clothes worn with runners. The most energetic model was Sidhu himself, who modelled the red track suit adorned with silver reflector

tape and a prominent Canadian flag that he will wear during his journey. "I've scheduled 42 days for the run, and I intend to go through 10 of these [track suits]," he says.

Sidhu has always led a very active lifestyle, but since last January, he has intensified his training, improved his diet and maintained a positive attitude in preparation for the enormous task ahead of him. If all goes according to plan, he will start his run from Edmonton on July 23. The proceeds from this event will be donated to the MS Society of Canada and to MS research at the University of Alberta.

If you were unable to attend the show, you can still support Sidhu and his cause by making a donation to the MS Society of Canada at 11203-70 St, 471-3034. ☐

Photos: Francis Tétrault • Fashions: Divine, Gravity Pope, Mars & Venus, Etzio, Colour Blind, Plush, Avenue Clothing, Zoryana, Ideal Fashions & Fabrics and Firebird Apparel • Makeup: Propaganda • Location: Rebar

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STUDY • WORK • NETWORK

The Works

Continued from page 9

making a mockery of things is not

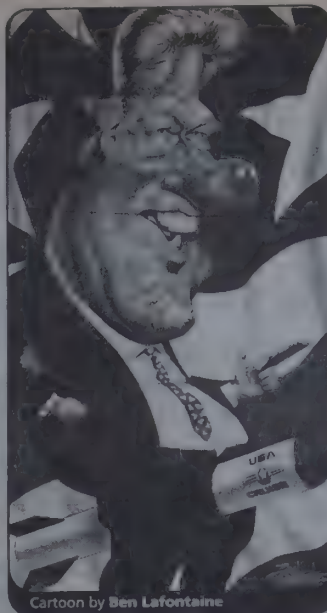


toons but just grew and grew as strip cartoonists, superhero cartoonists and illustrators jumped on board.

His associate Doug Smith says it is a fantastic opportunity for young up-and-comers to see the original art-

influenced by Roy Peterson, who he calls "the granddaddy of them all." Displayed next to Lafontaine's tight finished work is a rough sketch of the same Clinton caricature that gives viewers an indication how the work was created. When asked about the Clinton drawing, Lafontaine says, "You know how it is—men are led by what's in their pants. Clinton has just taken one problem, the Lewinsky affair, and put it somewhere else."

The above displays are just a sampling of what you can expect to see at The Works this year—there is much, much more. Start by going to Winston Churchill Square to pick up a program guide, and then follow your fancy. As Vincent Gasparri says, "It's up to the viewer to realize that what they see is really important. They're part of this process. It's up to the viewer to see or not what they want to." ☐



Cartoon by Ben Lafontaine

work of some of their mentors. He points out how Ben Lafontaine was

reserved only for Richard Mock. The art in the Toontown exhibit satirizes everything from world events to day-to-day living. Featuring work from all the "big guys," including Ben Wickes, Joseph Salina, Andy Donato, Anita Kunz, Spawn creator Todd McFarlane and *For Better or For Worse* creator Lynn Johnston, Toontown is a cartoonist's dream come true. President of Artizans Entertainment and organizer Malcolm Mayes says it started out as a small venture showing editorial car-

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Your VUE

Comet-scoffing psychopath" weighs in

ello. Just one of your "psychopaths" writing back. And it's still Monday morning! [See Millennium Countdown, June 24]

Hey, I like alternative journalism, and that's a reason I read *Vue*. I think it is a good idea to write about your view of how society is coping, or not, with 2K. It's just in the comet Lee article there was no mention (not even half a sentence) of that part of society which happens to think that nothing out of the ordinary is going to happen with this Nostradamus stuff. And when you read the article with "Such examination, I'm now convinced, is warranted: there are too many coincidences goin' on" and use the word "fact" elsewhere, it does seem to lend some weight to the commentary that was above it.

I just didn't see the "don't give it its ass" attitude for the prophetic side of the article. That would have convinced me I didn't need to write in. At least with *The Watchtower* and *World Weekly* I would know where they're coming from. Maybe I just didn't see how much your tongue was in your cheek.

Otherwise, keep up the effort on a great little paper! —ALISTER LING

We welcome feedback, good or bad. Send your opinion by mail, by fax or by e-mail to letters@vue.ab.ca. Preference is given to letters about subjects covered by *Vue Weekly*, and we reserve the right to edit letters for length.

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Sports Notes

By DAVID DICENZO

What's that you say, Mrs. Stevenson?

Please pardon all the space I've been devoting to tennis these days, but the sport has been in the spotlight lately—or, more accurately, under the microscope. Earlier this week, American teenager Alexandra Stevenson made her Wimbledon debut; she changed her status from amateur to professional in the middle of the tournament and is now looking to collect some prize money for her early-round wins. The World Tennis Association says she isn't eligible to receive the cash because she didn't declare pro status before the tournament began.

Then her mother chimed in. Samantha Stevenson, a sports correspondent for the *New York Times*, alleged that female players on the pro tour have made sexual advances to her daughter, and that one unnamed individual called her a "nigger." (Alexandra's father is black.) Earlier this week, as reported in the *Edmonton Journal*, Samantha told the Associated Press, "It's an absolute jungle. A big, bad place. It just isn't a normal place for a young girl."

That may very well be true, but something fishy is swimming in this sea of controversy. Samantha Stevenson is saying all the right things to be portrayed as a justifiably concerned parent—but as a professional sports reporter, the atmosphere of the tennis world can't be a surprise to her. Why,

then, would she allow her own daughter to be subjected to it?

Oh, of course... all aboard the gravy train.

On a lighter note

So the tennis world sounds a little scary, eh? Well, things are on the rise for the sport in Edmonton as the city gears up for an extremely high-profile event. From July 4 to 11, the Royal Glenora Club will host a women's Boomerang \$25,000 (U.S., no less!) Challenger event that will showcase some top-notch players from around the globe.

"This is the first time a women's pro event has been hosted in Edmonton," says Tennis Alberta technical director Doug Anton. "It's become much bigger than originally anticipated. There will be four of the top 150 players in the world coming, which is pretty significant when you consider Wimbledon would have the top 128."

Those four headliners make up, not surprisingly, the top four seeds in the event—they are Jana Nejedly (a Czech native who now resides in Ontario, ranked 86th in the world), Meilen Tu (U.S., 118th), Julie Pullin (U.K., 138th) and Hila Rosen (Israel, 144th). Three Albertans are slotted for the qualifier portion of the event, which could propel them to the main draw: Andrea Coulter and Charlotte Feasby from Calgary and hometown girl Justina Wojas.

The last women's Challenger held in Canada was in Winnipeg during August of 1998; the top-ranked player in attendance was ranked 174th in the world at the time. Edmonton's tournament appears to be much higher in stature. "It's obviously a really big event for us," adds Anton. "It's really going to be premier tennis, just a notch below the regular tour."

And hopefully, it will be plenty of notches below the pro tour in terms of

controversy. As long as Samantha Stevenson doesn't show up, it sounds like all should be cool.

Pass the butter

A 44-year-old, 255-pound Trevor Berbick defeated Iran Barkley in a heavyweight boxing match in Montreal last Tuesday night. Why is this news? It's not, really, but I just can't believe Berbick is still kicking around—hell, he's even the World Boxing Council Canadian champion.

But the image that won't leave my head is Berbick getting the piss knocked out of him back in 1986 when a then-20-year-old Mike Tyson captured his first world title. The sight of big Trev, his legs quivering as he flailed all over the floor, was simultaneously sad and utterly hilarious.

Maybe a rematch with the recently freed Tyson could be in the cards. But wait—Berbick, now a Montreal resident (born in Jamaica, he has been living in Canada for 23 years), faces a deportation hearing in October stemming from a 1992 sexual assault conviction.

Don'tcha just love boxing?

Fan-tastic

Jim Boone and Jim Spendlove dig hockey. They dig it so much that the two Ottawa residents created an avenue for fans of the game who are disappointed with the current direction of the National Hockey League—they created the National Hockey League Fans' Association (NHLFA) with the hopes of making the great game better.

At a meeting with the NHL back in April, they were told by Commissioner Gary Bettman himself that if the NHLFA can get 75,000 members by January 2000, they will be invited to participate in the Fan Exhibition at the 2000 All Star Game in Toronto. That would be a

huge step for the infant organization.

As of Wednesday, members 8,350 (no, wait, 8,351—I joined). Boone and Spendlove—or "the as they refer to themselves—Bettman figures they won't be wangle the required number of time, but they're out to prove the mish wrong.

It's easy to join the NHLFA—free. Go to www.nhlfa.com for info. NHLFA aims to allow you to have say about what hockey needs. And that overtime winner in game between Dallas and Buffalo, needs appear to be many. ☉

Grandin Green

Continued from p.

not only because of the view afford, but also because the combat suburban sprawl, importantly, however, they el a commitment to living in an environmentally-friendly manner.

Wall mart

"I think the thing that characterizes this building," Scott says, "is the buyers here are atypical. In order to recognize the value of buildings like this, you can't walk in and buy it on the basis of how it looks. You have to be prepared to look beyond the walls, you look beyond the walls, and you're forward-thinking, then you see all the long-term value."

"It's the way things should be built," succinctly notes Semotiuk, site superintendent. Graham Construction, Green's general contractor, "should be more buildings made this way. It costs more, but you get the end." ☉

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First aid: the best lesson you'll ever learn

By TERESA DHARMA

I've always thought it a peculiar aspect of human nature that we all turn into voyeurs at accident scenes. Admit it: when you see fire trucks and ambulances converging, you are compelled to look and see what happened. You may even stop and join the ever-growing group of bystanders on the off-chance that you can peer briefly into the face of horror.

One day, you may even find yourself the only person at the scene of an accident. Many years ago, while driving down a lonely stretch of highway in northern Ontario, I came upon an overturned car and two bodies lying in the ditch. I knew enough to grab blankets and keep them warm and awake, but thank God they weren't more seriously injured. It took two hours for the ambulance to arrive.

I always felt I should take first aid so I'd be more prepared for situ-

ations like that. Since meeting Dre Fincham, who teaches St. John Ambulance protocol, I have a whole new perspective on the subject. First aid is not just about knowing what to do at the scene of an accident. It's about living life as safely as possible so there is no scene.

An ounce of prevention

A first aider's favourite expression is "There's no such thing as an accident." In other words, almost everything can be prevented if you're paying attention and living in a safety-conscious way. For instance, most of us only look at cardiovascular and cerebral-vascular problems from the point of view of treating them once they have occurred, but a first aider asks what they can do to live a heart-smart life and ensure they don't become a casualty in the first place.

Fincham suggests the idea of

prevention, from personal responsibility to child care, is systemic in St. John's training programs. "We discuss safety in playgrounds and in homes. People may not know that an entire bottle of Vitamin C or a whole tube of toothpaste is enough to seriously harm a small child." Courses also teach when to step in and decide professional medical attention is needed. "In a nutshell, pink is good, blue is bad," Fincham says, "and even if that's all you remember, you may actually be able to save someone's life."

Once you have first aid credentials, your way of life changes. No matter where you go, it is ethically incumbent upon you to utilize your skills whenever they're needed. Fincham sounds ready for action even as she speaks: "Take something as simple as being in a restaurant or a public place. As soon as I hear somebody cough, my ears perk up and I get vigilant. Are they choking or is

there a severe allergic reaction occurring?" Fincham is also an amateur stand-up comic. When an audience member went into cardiac arrest after a recent performance, Fincham and two others quickly used their training on him until the professionals arrived.

Goes to show you never can tell

The fact is, any one of us could be called upon at any time to act intelligently and swiftly in an emergency. Last year, when a young man apparently went into anaphylactic shock at a remote campsite, I found myself driving down the highway in the middle of the night to meet an ambulance while a first aider stayed with him in the back seat to make sure he was stabilized. There were other campers present who were not able to operate a vehicle safely. The incident vividly impressed upon me how important it is to be ready and able to assist our fellows at any time.

Fincham feels strongly about that notion, too. "I'm never going to get rich teaching first aid," she says, "and I always knew that. I still believe with every fibre of my being that it is not only the most important thing I could ever learn, it is the most important thing I could ever learn."

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Rodeo ga-ga



Cuddy & Keelor still enjoying themselves

By DAVID DICENZO

The power music has over us is, at times, just amazing. One listen to a strong verse or a memorable hook, and you can be transported to an entirely different place. A true musician aims to create work that people identify with, songs that become fixtures in a listener's musical memory—songs that sound just as good years after they were originally penned.

Blue Rodeo is one of those rare acts that can accomplish these well-nigh impossible goals. Take a song like "Diamond Mine"—the charismatic guitar work, the sincerity of the lyrics ("Well our love shines like a diamond mine"); it becomes ingrained in your mind.

It might shock you to know that the aforementioned Blue Rodeo hit is already 10 years old. But it does prove a point—classic songs are, simply, timeless.

"We always write songs that mean something to us," explains co-frontman Greg Keelor. "For the most part, they're pretty simple—they deal with emotion. The songs are never meant to be radio fodder. They're

sought to raise questions."

It was back in the '70s that Keelor hooked up with his now-famous playing partner Jim Cuddy. With their musical roots firmly entrenched in the punk/British invasion of the day, the two took a band down to New York to see what would unfold.

I did it my way

That was in 1981. Keelor says that after three years, he and Cuddy returned to Canada with the hopes of getting a new band going. The idea was to keep it light, to play music without the pressure of having to grab at the brass ring.

"We put this band together just to have fun," Keelor recalls of Blue Rodeo's earliest days.

And success, in vast amounts, followed. When you give it some thought, there's no greater compliment a band can be paid than to hear that the work they've created, specifically by their own choice, has garnered so much respect. For 12 years, Blue Rodeo has made music one way—however they please.

"I don't think we would've survived if it had happened any other way," Keelor says of the band's his-

SEE PAGE 30

Great to be back!



Great Big Sea reTurns to Canadian fanbase

By MATT BROMLEY

Some bands are best seen live, while others shine in the studio. Great Big Sea, on the other hand, are continuously trying to outdo themselves in both departments, depending on whether they happen to be busy recording or touring.

Not much has been seen of the band locally since their last release *Play* and subsequent Canadian tour.

"We've been playing a lot in the States," guitarist and vocalist Alan Doyle explains. "Actually, we've been playing our asses off all over. We never really stop. We didn't play many dates in Canada last year, but with the new tour kicking off, we really want to change that. The big chunk of our Canadian touring starts now, and with the advance orders and charting we've received on [the band's newest release] *Turn*, we know it's going to be a great tour."

And how does Doyle feel the new disc stacks up against their previous work? "Hopefully, it's better," he says. "This time out, we've tried really hard not to separate our live sound and our studio work. We've

brought the live sound into the studio, and it's a lot more organic as a result. [Producer] Steve Berlin was a totally outside thing, but with a lot of experience under his belt, he showed us what was good and what was not so good. And our sound on *Turn* is that much stronger because of that input."

Infinite diversity in infinite combinations

Doyle says that as the band's writing has matured, they've been able to worry less about the initial arrangements and more about the overall impact of the end result. "We've had to think hard about how we're going to play them live," Doyle says. "On some songs, we'd try 10 different arrangements—every-

one taking a turn on vocals, stuff like that. As a band, we're luckier than most because everyone sings and we all play several instruments, so the combinations are greater. We've got more latitude in getting the right sound for our songs."

The result is a disc that displays GBS's talents in their fullest form yet. By bringing the live feel into the studio, Doyle feels they've set the bar a little higher for themselves when they perform on this tour.

"We've tried to make the recordings

SEE PAGE 20

WIN!



see Page 12

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<http://vue.ab.ca>.

Music Notes

By GARY MCGOWAN

Don't get your Sandys in a Twist



Twisters • Sidetrack Café • Fri, July 2 Twisters drummer Sandy Smith is a master of understatement. "I'd say everybody in the group is pretty accomplished in his field," he says laconically. No kidding.

Singer and harmonica man David "Hurricane" Hoerl counts Mike Bloomfield, Albert Collins, Big Mama Thornton and Percy Mayfield among the artists with which he's worked. Twisters guitarist (and former Calgarian) "Junior" Greg Demchuk played in the house band at Calgary's storied King Eddie Hotel for five years before touring with Kenny "Blues Boss" Wayne and Dutch Mason. Smith himself counts stints with Pinetop Perkins on his résumé and new bassist Sam Soichet has just ended a fruitful collaboration with German blues piano prodigy Michael Kaeshammer.

How did such a collection of heavy blues hitters find themselves in the same band? "It was really a question of timing," says Smith. "Dave and I were in groups that didn't tour and we were interested in putting together a road unit. We ran into Greg at a Back Alley John gig in Calgary and I persuaded him to move to Vancouver."

Three years later, the Twisters have a CD under their belt (1997's *Fulla Hot Air* on Festival) and have achieved their original goal of being a viable touring unit. The group has also earned a fair amount of peer recognition along the way. They were nominated as Best New Artist at the 1997 Maple Blues Awards, and Smith, Hoerl and Demchuk have all won individual player "best of" awards from Vancouver's *Blues Way* magazine.

After Friday's gig, the Twisters return home to contemplate another CD. "We've been writing a lot of songs in the last few months," says Smith, "and we're in the process of

checking out studios—and finances—before we think about making another disc."

Fortunately, the Twisters' up-in-the-air recording plans will have no impact on their ability to pack the Track dance floor; they should keep the place jumping from the moment they count in the first song.

Femur trouble



Femur • Fox & Hounds Pub • Fri, July 2 Femur are finally playing the Fox & Hounds this weekend. "We were booked to play the club last month," says guitarist Calvin Krenbrenk, "but after we took the show I realized it was the same day as my high school graduation." Oops. "Fortunately," he says, the Fox & Hounds didn't hold it against us!

High school has played a big part in the whole Femur saga. The two halves of the band (Krenbrenk and drummer Adam Dorval, and guitarist Chris Pritchard and bassist Allan McCullough) met each other while attending different junior high schools in St. Albert. The four met in Grade 10 at St. Albert's Paul Kane High. "Adam and I were in one band and Chris and Allan were in another," says Krenbrenk. "When each of our groups broke up we decided to form a band together." The result was Femur. The group managed to endure even after different academic pursuits scattered the members as far afield as Ross Shep for their Grade 11 and 12 years.

The newly minted high school grads are planning on getting serious about their career in the next few months. The band recorded a cassette tape last year ("in my guitar teacher's basement studio," says Krenbrenk) and would like to make a CD later this year. "We're still shopping for a good studio," says Krenbrenk, "and arguing about the name of the disc," he adds with a laugh.

In the meantime, Femur want to get some shows under their belt. "We're willing to play pretty much anything we can get our hands on," declares Krenbrenk. Now that high school graduation is done, that's a promise Femur feels it can keep.

The upward Spiral

Spiral • Casino Edmonton • Fri, July 2 Guitar teacher by day and wild rock 'n' roll animal by night. Well, maybe not *that* wild. But Don Ehret does promise that his band Spiral will give audiences a high-

energy, well-played set of cover songs.

Spiral is one of Edmonton's great, unheralded cover bands. The group has been on the go for 10 years playing what those in the music business refer to as "one-nighters": corporate parties, weddings and other assorted private functions ("including an RCMP regimental ball in the middle of winter in Drayton Valley," recalls Ehret). All the members (besides Ehret, the group consists of singer Roger Odland, drummer Todd Gerow and bassist Larry MacIsaac) hold down day jobs. You can find Ehret during the daylight hours teaching contemporary guitar at Alberta College. So why bother working after five p.m.?

Believe it or not, Ehret finds the cover gig musically interesting. "I try to put our own stamp on songs," he says, "and the fact that the band is only three instruments allows all of us to really open up in our playing. In Ehret's case, that even means using guitar synthesizers in the show. "I use them to get different sounds onstage," he explains. "It's always a lot of fun to watch people looking around wondering where that keyboard sound is coming from."

Normally, you'd have to be invited to the right wedding to see their show, but the group will be playing a rare public set Friday. And you don't even need to bring a gift.

Adam's Rib: been there, Doane that



Adam's Rib • Urban Lounge • Fri-Sat, July 2-3 A few things have changed since Toronto's Adam's Rib last appeared in Edmonton. The band has released a new CD called *Nevada* on their own D-funked Records label. And Melanie Doane has a hit single that bears the same title as the band's name. "It has certainly been striking a familiar chord with people," sighs Adam's Rib frontman Derek Lathrop on the phone from a tour stop in Prince Albert, Saskatchewan. "People keep coming up to us and saying, 'I know I've heard of you for some reason.'"

Lathrop knows why he chose Adam's Rib as the band's name ("It was that Biblical creation thing that I found kind of romantic," he says) and he doesn't know Melanie Doane (although he does know a couple of

SEE NEXT PAGE



House Party
in the
Rockies

Music Notes

Continued from previous page

guys in her band). So far, Lathrop and company are holding onto their name and taking the Doane association in stride. After all, Adam's Rib the band has been doing its thing much longer than "Adam's Rib" the song has been on the charts.

"Peter Grant [Adam's Rib guitarist] and I started the band almost four years ago," says Lathrop, "although I think we've hit on a steady lineup as of this tour." Besides Lathrop and Grant, the group currently consists of bassist Nigel Walker, drummer Vince Peck and second guitarist Ryan Bullock.

Lathrop aims high with Adam's Rib. The group's first recording was the 1997 concept album *Scenes From A Corner Store*; it told the story of a day in the life of a fictional character named Adam Young. "Radio didn't like it too much," remembers Lathrop ruefully, "but we sold over 1,000 units thanks to the touring we did and the airplay the title song video got on MuchMusic."

The new disc *Nevada* is a more conventional collection of songs that Lathrop produced in his home studio earlier this year. "We get compared to a lot of British bands," says Lathrop. "The most flattering comparison came from a guy who told us we sounded like Radiohead."

Lathrop also encourages anyone who wants to find out more about the band to explore the group's website (<http://adamsrib.ontheweb.nu>). "You can download four of our songs and find out about the group on the site," he says. Lathrop is also keeping a diary of Adam's Rib's current cross-country tour which he plans to post on the site. No word on whether Lathrop's musings will mention Melanie Doane.

Circus tames Tiger



Circus in Flames • Highrun Club • Fri-Sat, July 2-3 Money couldn't buy an endorsement this good. Here's how Circus in Flames guitarist Doug Andrew describes the night Dave "Tiger" Williams came to see the band's show:

"He walked in the bar, watched us play and then bought us 10 beers at the end of the show. We took that to mean he liked the band, so we gave him a copy of our CD [1997's self-titled independent release]. He told us that he had six spots for CDs in his truck and that ours was going into the rack right next to Patsy Cline. Then he told us, 'If I don't like it, it's out the window!'"

If the hockey legend warmed to Circus in Flames the way Edmonton has, their CD no doubt still has a place of honour in Tiger's pickup. Since the band first began playing Edmonton dates a couple of years ago, the Vancouver group has developed a sizable following for the acoustic sound they've dubbed "sheet metal country."

"We're in the middle of a Western Canadian tour at the moment," says Andrew. The group is one member short this time through town, however. "Our accordion player, Rodney James Wawryk, is on a gospel mission in Japan," Andrew explains. Not to worry, though: the

level of musicianship in this group allows them to close the gap without missing a beat.

"Well," laughs Andrew, "we certainly like making a lot of noise. But it's not heavy metal noise; it's... sheet metal noise!" No wonder Tiger digs their thing.

Private I



I Mother Earth • The Rev • Sat, July 3 The new-look I Mother Earth are in town this Saturday and you can't go. At least, not unless you're a member of the by-invitation-only music industry audience that's being invited to check out the band and their new lead singer Brian Byrne.

The Earth boys are slowly unveiling Byrne to a curious world. First they released a new single ("Summertime in the Void") which has been receiving lots of airplay on Canadian rock radio. Currently, they're in the middle of a series of exclusive shows across the country for music industry gatekeepers. Finally, I Mother Earth's new CD *Blue Green Orange* will be released July 13. The disc was produced by I Mother Earth guitarist Jagoni Tanna at the band's own Stigsound Studios. Mixing duties were handled by longtime Rush associate Paul Northfield.

So when will you get to see the now Edwin-less group? Expect publicly accessible tour dates sometime this fall.

Check out the patio, Daddy-O

Wednesday Night Patio Series • Festival Place • Begins Wed, July 7 Summer's here and the time is right for... sitting on a patio in Sherwood Park? The Park's cultural oasis Festival Place hopes that'll be people's thinking as they launch the second season of their Wednesday Night Patio Series this week. The patio overlooks Broadmoor Lake, a scenic vista that seemed to appeal to summertime music lovers.

"We launched the series last year," says publicist Jennifer Graham, "and by the end of the summer we were averaging 150 people for each performance. We found there was a lot of patio action in Sherwood Park at some of the bigger restaurants like Earl's and Sorrentino's. People were enjoying the sun and having a drink, but they were listening to canned music." The Festival Place brain trust thought they'd take advantage of the natural beauty of the facility's patio and the crowd that gathered each Wednesday to shop at the Farmer's Market in the Festival Place parking lot. They booked a run of real live musicians into the space each Wednesday evening and watched as a new watering hole developed in Sherwood Park.

The series kicks off with Café Musique on July 7—they're a tango trio that consists of Christine Hanson, Raylene Campbell and Bill Damur. Already scheduled for future Wednesdays are Clear Isabel, Anna Beaumont and Terry Morrison.

Graham says the series of concerts is part of a larger Festival Place

marketing effort. "People in Sherwood Park tend to go to Edmonton for certain types of entertainment," she says. "We work hard at showing them that they don't have to go to Edmonton every time they want to see quality live entertainment."

In fact, given the calibre of entertainment in this year's series, more than a few Edmontonians might be making the trek to Sherwood Park to catch a show.

Khyber-optic Internet connection

The Internet is changing the way we buy music. Companies like CD Now have created "virtual record stores" in which orders can be placed online and then shipped to the buyer.

Now, an Edmonton company is exposing Canadian indie artists—including Edmonton acts like Captain Tractor, Feeding Like Butterflies and Paul Bellows—to the Net. Khyber Pass Entertainment launched Radio Free Khyber (an online music store located at www.kpentertainment.com) at the Sidetrack Tuesday afternoon. Bobby Cameron played a four-song set before Khyber Pass officials gave the media and various other floaters a tour of the new site.

Khyber Pass has the North American distribution rights to Peter Gabriel's WOMAD catalogue and has distributed multimedia CD-ROMs by Gabriel and Aerosmith. Khyber Pass will be linked to the RealJukebox site, which receives over 120,000 hits a day. Not only can visitors browse a selection of Canadian indie artists and WOMAD titles, but they can also download 30- and 60-second snippets of songs thanks to MP3 technology. A fully online radio station will be kicked off in September.

"It's not worth it for a major label to distribute an artist that's going to sell 1,000 to 2,000 copies," says Bellows, who doubles as Khyber Pass' station manager. "But for an independent artist, that's a huge success."

Don't look for full MP3s to be available on the site, however, until the legal mess over copyright ownership is resolved. "People are still really wary about putting up a whole song for free," says Bellows.

Look for new releases by the Rheostatics and Crash Test Dummy Benjamin Darvill to be on the site soon. —STEVEN SANDOR

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Brown is a troubadour believer

Singer-Songwriter
Fest is strumming
up business

BY NICOLA SIMPSON

Five hundred years ago, troubadours wandered the countryside, singing of heroic deeds, political treachery and true love. This Sunday, the Third Annual Edmonton Singer-Songwriter Festival will showcase the troubadours' modern-day equivalents.

"The singer-songwriter community in Edmonton is all too poorly known," explains organizer Ken Brown. "Other music festivals, like the Folk Fest, strive to bring us international singer-songwriters, which is wonderful. But sometimes the local talent gets lost. The purpose of this festival is to concentrate on singer-songwriter talent in Edmonton."

Brown, the founder of THEATRE-PUBLIC and a longtime fixture on the Edmonton theatre scene, started the Singer-Songwriter Festival in 1997 while he was working for the city. "Someone told me to 'put some art in the park,' and I made a few phone calls. Before I knew it, the festival had just kind of happened." Brown put himself through theatre school as a singer-songwriter, but had lost touch with the scene. "When I came back to it," he says, "I was blown away by what was going on in the singer-songwriter community."

That first festival drew 100 peo-



Last year's Singer-Songwriter Festival

ple. The next year that number swelled to 500. "We hope to be even bigger this year," Brown says. "But the heart remains the same. We want more people to be aware of this incredible resource of singer-songwriters and to celebrate the talent out there."

Volunteering information

One of the resources Brown finds most incredible is the festival's volunteers, who are mostly people working in the theatre community. "The festival really ends up being a party thrown for the singer-songwriter community by the theatre community. We have 50 volunteers this year, and most of them work in theatre or film or television." Brown

believes that this collaborative and supportive environment is crucial to the success of the festival and the entire arts community in Alberta.

The festival will be a family event—the kind where everyone is welcome, as long as they have fun. There will be workshops where people can create songs for certain themes. And, Brown promises, "We also have half-hour concerts." Some of the concerts will showcase nationally-recognized singer-songwriters, such as Joe Hall, Kerry Anderson and Andy Northrup.

"Joe Hall is a talent too big to be encompassed by the amount of time we're going to see him," says Brown. "He had so much success in the '70s and '80s, but he backed off for a while. Now he's back, and I think the depth and intensity of his songwriting is going to really surprise young people today."

Terry Morrison's beloved

Brown is also excited to present ARMA Award-winning Gary Coliger, who he

SEE PAGE 30

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Marshall lays down law on Tuesday's Child

Singer flexes songwriting muscles on follow-up disc

BY STEVEN SANDOR

Toronto-based singer Amanda Marshall may only be on her second CD, but she's already taken her career in a new direction.

Her '96 debut sold over two million copies worldwide, but Marshall wasn't totally satisfied with the effort; that's because she only wrote one of the songs that eventually appeared on the disc. On her brand-new follow-up, *Tuesday's Child*, however, Marshall's name appears alongside songwriting stalwarts Carole King, Desmond Child and Eric Bazilian (who's penned stuff for Joan Osborne and the Hooters). No longer can she be relegated to the "performer only" category.

A fine plan—in a manner of speaking

"When I began working to record this album, I didn't expect to go in this direction," says Marshall. "I didn't plan for it to turn out this way. I didn't set out to create the album in this manner—to write so many of my own songs. That's just how it turned out to be. I don't think this album is so different than my previous work—it's just that I had a bigger hand in the creative process."

Marshall's being modest when

she says that she doesn't see *Tuesday's Child* as being different than her debut. Stylistically, they're worlds apart—just listen to the pop sensibilities of the new disc's first single, "Believe in You," which was also featured on the *Touched By an Angel* soundtrack.

My little black book

During the last 10 weeks of the world tour to support her debut, Marshall began to experiment with songwriting, jotting down names, poems, pieces of music and titles into a notebook. Those fragmented notes became the genesis for *Tuesday's Child*.

Why did she choose to start songwriting full time? While on tour, she found that fans' strongest reactions were to "Darkhorse," one of the few songs in the set that she wrote herself. That made her think she might actually have a future as a writer as well as a performer.

"That sort of surprised me," she says, "because I always thought of songwriting as a closed society to me. I was just a dabbler—if I got lucky, a song would come out. To me, it's a case of 'It's got music, it's got words, people like it... I guess it's a song.'"

After the songwriting process was completed, she worked with Child and King and spent four months with Bazilian.

"When I met him, I told him I didn't know if I was going to be any good at this. If I suck, I'll go home. As close as I became with Eric, the

whole process made me aware of my own self-reliance. I came to realize that songwriting was one of those things I just hadn't got to yet—it wasn't something that I couldn't do."

The buzz on Was

After the writing was completed, producer Don Was (Was Not Was, Bonnie Raitt) was brought into the studio. Was is known as a groove-oriented producer who wants the artist to be spontaneous and comfortable. It was a night-and-day experience compared to working with the exacting David Tyson, who produced Marshall's first disc.

But will *Tuesday's Child* be as commercially successful as her debut? Marshall says she's well aware that an artist who's expected to produce hits is only as good as her last single.

"There has been a real change in the music industry," she says. "The labels are no longer as inter-



Canadian Amanda Marshall releases sophomore effort.

ested in developing an artist's career as they are in developing the next hit single. In a way, it's bad, because it puts a lot of pressure on young bands, but it's also good because I believe competition is healthy—it makes me a better

songwriter.

"I don't think it's distasteful to write popular music." ●

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What a Slovene-ly band

Quickie disc is
Drexell's Eye's
passport to Europe

BY STEVEN SANDOR

When Drexell's Eye decides on a location for a CD release party, they're sure not ones to settle for any of the obvious choices.

When the metal trio released their second disc in late '98, they could have easily done the kickoff show in their adopted Vancouver home or chosen to trek to their hometown of Edmonton. Those would have been logical picks; a good turnout would have been guaranteed.

But the band (singer/guitarist, Geoff Tan, drummer Mark Karpinski and bassist Owen Williams) decided to introduce the CD in Ljubljana, Slovenia instead. In fact, the band released the CD just so they could go to Ljubljana in the first place.

The story goes like this: the promoter of the hard-edged Vancouver Music Waste festival had arranged to send some bands over to Slovenia for a festival. Drexell's Eye accepted and applied for a Factor grant to help them pay for travel costs. Factor only gives grants to bands who have released a new disc within the two and a half years preceding the application. Drexell's Eye's debut surfaced in '94, so it didn't qualify. The band threw together a bunch of demos they had sitting around and released them as their new CD, just so they could make the trip. It was well worth it.

Drexell's Eye meet me (Ljubljana)
I'm a stranger here myself

"Before we went, I had never even heard of Slovenia," says Karpinski. "So I didn't know what to expect. I thought it might even be a war-torn country. But it turned out to be a really nice place."

metal
preVUE

And the fans were very open; it wasn't like a show here at all, where people show up to see the headliner and they don't like mixed bills. The people over there like variety; they wanted to see all the acts."

In fact, Drexell's Eye hopes to return to Slovenia this fall as part of a larger European tour; the band's new record will be distributed across the Atlantic. But Karpinski and his mate are itching to get back into the studio and record a focused, full-fledged CD.

"We probably have enough material for another album," says Karpinski. "But we have more tours planned. We're hopefully doing the USA after the Canadian tour and possibly Europe too. So, we'll probably have to wait awhile until we can actually get back into

the studio."

Drexell's Eye, formed from the ashes of well-known Edmonton metal acts Unsound and Cremation, decided to move to Vancouver a few years back to expose themselves to a larger audience. But the move hasn't exactly panned out as the band had hoped.

See B.C.

"It's not too bad a place to live," says Karpinski. "But for the band, it's a real battle. Even when you get shows, people just don't come out that much. It's not like Calgary or Edmonton at all. Shows aren't big events. And even when you see a band on a bill that you think will be a big event, it still turns out not to be that big of a deal. I like the city, but I don't like this city's music scene."

No problem, really. If Drexell's Eye ever decide they've had it with Vancouver, there's a small Eastern European nation that would be happy to take them in. ☉

Drexell's Eye

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Great Big Sea

Continued from page 15

better than the live sound. Now, we've got to push the live to beat the recordings," he says.

Almost a plug

Such determination has carried the

band a long way since its creation in '93, garnering the band members one gold and two multi-platinum releases, as well as creating newfound respect for the folk traditions that fuel their sound. They've played with so many stars around the globe that Doyle has to take a moment to reflect when asked who the band would most like to play

with now. Finally, he offers, "Well personally, I'd really like to play with La Bottine Souriante. Their presentation of traditional French folk from Quebec is great and really original. That'd be great to do something with them." When told that they'd just been through town for the St. Albert Celtic Festival, Doyle makes some heartening comments on Alberta's traditional scene. "Alberta and the west in general has a great scene, that's still just getting recognized. In fact, the best fiddle store in Canada is in Edmonton." (Unfortunately, when asked for the name, he draws a blank.)

The conversation progresses to comparisons between the eastern and western music scenes, and then to how Canada stacks up versus the States in terms of band recognition. Doyle then sets the record straight about the band's long stateside touring schedule. "The U.S. is an important market, obviously," he says. "But for every Canadian band that does make it in the States, there are at least 10 that don't, so a [Canadian] band should never ignore Canada—it's nuts to try and concentrate on the U.S. market. And for traditional or folk music in Canada, it's a sign of real creativity in the Canadian music scene that's not based on American blues or jazz—we're making explicitly Canadian music." ☉

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Edmonton facts

July 1999

Edmonton Social Planning Council

New AISH more like Welfare

by Brian Bechtel

Recent changes to Assured Support for the Severely Handicapped (AISH) make the program more like welfare. The provincial government insists the new legislation reduces barriers that discourage people from working and connects people to appropriate work or training. It also claims that "people can get back on income support quickly if their efforts to support themselves by working are unsuccessful." All these nice words, however, appear to be code for: Get off public assistance and get a job, even if you have a disability.

Employment training

An addition, Section 5 of the new AISH legislation allows the Alberta government to "refer the person to any employment training program and services that are designed to enhance the person's ability to be employed."

Section 6 of the AISH legislation already gave the "Director" the power to deny benefits to anyone who "has refused or neglected to avail himself of appropriate training or rehabilitative measures." Section 6 didn't make a lot of difference to clients because there was no mechanism to refer AISH recipients to employment training. There was no way of knowing if the person "had refused to avail himself."

The latest Section 5 addition changes that. The Director can now refer AISH clients to training then cancel benefits if the person fails to co-operate. If the AISH client starts the training then decides it is inappropriate or too difficult, they risk losing their AISH benefits.

Conflict of interest

Social Services contracts private firms to provide employment training to welfare and AISH clients. Those firms depend on government contracts to stay in business. Their assessment of clients, therefore, is not arms-length or independent. If Social Services wants a contractor to say a person quit a training program for no good reason, the contractor would have to say so or lose its funding.

The same concern applies to employment. The Minister has promised there would be "rapid reinstatement." However, the Act doesn't protect this key promise. We are also told the regulations that accompany the Act will include this promise but regulations can change without public involvement. The government can redraft regulations without tabling the changes in the Legislature.

Just like welfare

In January, the Edmonton Social Planning Council learned the provincial government was planning to freeze the AISH program and create Open Doors, a new welfare program. Open Doors would be for welfare clients who couldn't work and for persons with disabilities. The new welfare program would pay clients \$610 a month—\$213

less than AISH—and save the government \$14 million.

After 10 days of media coverage, Dr. Lyle Oberg, then minister of Social Services, relented. At a January 26, 1999, media conference, he announced that AISH would stay intact. There would be no new welfare program, no Open Doors and no cuts to benefits. Dr. Oberg talked about "more support for persons with disabilities who want to work."

Words like "support" and "want" imply the employment program is voluntary. However, the voluntary nature of the employment program seems to end after the person agrees to be referred.

The *Social Development Act*, which governs the delivery of welfare programs, uses identical wording to the new AISH regulation. "When, in the opinion of the Director, an applicant...has refused or neglected to avail himself of appropriate training or rehabilitative measures, the Director is under no obligation to provide or continue to provide any services or social allowance to that person...."

The clause in the Act predated the 1993 welfare reforms but—as with AISH—the clause had little impact because Social Services provided few training programs. When Social Services introduced its new welfare program, Supports for Independence (SFI), and became actively involved in training programs, it found a way to track compliance and justify terminating benefits.

With SFI, welfare clients took training or lost their benefits. Theresa McBryan, featured on the front page of this *Edmonton Facts*, was one of those clients who lost their AISH benefits. She wanted to take training but lost her benefits because she got sick and couldn't attend part of the training program. Even a doctor's note proving her illness couldn't save her benefits.

In January, when the Edmonton Social Planning Council launched its attack against the secret plan to freeze AISH, we took issue with the Government of Alberta's plan to put people with disabilities on welfare. Yes, Dr. Oberg relented and scrapped the plan to freeze AISH and create Open Doors. However, it appears that when Dr. Oberg's plans were thwarted, he simply resolved to make AISH more like welfare.

Dr. Oberg is now the minister of the new Department of Learning. The Department of Social Services no longer exists. Instead we have a new Human Resources Department responsible for both welfare and AISH. Although the department names and ministers have changed, the programs haven't.



Richard Siemens

Theresa McBryan selling *Our Voice* on an Edmonton street

From: *The War at Home*

by Pat Capponi

Pat Capponi tells many stories, including Theresa McBryan's. A single parent, Theresa began collecting AISH in 1983 after she suffered an emotional breakdown. She volunteered to give up her AISH benefits and take job training through the welfare program, Supports for Independence—a decision that eventually left her completely vulnerable and without any support. The following is an excerpt from Pat's new book, *The War at Home*.

Theresa wanted to work, and to learn, so she gave up her assured income under AISH in order to attend

"Watching them, it's like... a peep show, indecent. The way they manoeuvre to protect themselves."

Grant MacEwan Community College on a full-time basis, where she completed the Graphic Design and Illustration Program. After completing the course, she went back on social assistance while searching for a full-time job in the graphic design industry, or temporary and part-time positions in the retail field. She lived outside Edmonton in a town called Bon Accord. After her car died, she had to take the Greyhound, when she had bus fare, or hitchhike into the city when she didn't, for interviews and to submit job applications.

Continued on page 2

Brian Bechtel is the Executive Director of the Edmonton Social Planning Council which supported Theresa McBryan's appeal. See *The War at Home* above.

More changes needed

by Mirella Sacco

Some of the changes to AISH and Assured Support are a step in the right direction. I am certain no one who receives such benefits would refuse a \$32 increase. Nor would they argue against raising the amount of income you can earn from \$165 to \$200 per month. Unfortunately, however, the proposed changes do not address some issues, such as the following:

Tax refunds are calculated as income. When your refund is about \$5 and you pay \$25 to have the return processed, it can be very frustrating. Accumulated interest from Savings Bonds and RRSPs are calculated as income and deducted from your benefit, even though we do not receive this interest. All prescription medications will continue to be controlled, even non-addictive medications. A person can only receive a two-week to one-month supply, even though a three-month supply would be more convenient and cost-effective for the recipient and the government department.

All the mentioned changes would be very easy and simple to implement. I would urge anybody who would like to see some of these changes to call your MLA or Clint Dunford, minister of Human Resources, and voice your opinion.

Mirella Sacco lives on AISH and works part time.

Editor's Note: On May 19, 1999, Belinda Outzen won an appeal against Human Resources, the provincial government department now responsible for Supports for Independence (welfare). Outzen,

now on welfare, worked for about seven months last year. In March, Revenue Canada sent her an income tax refund of \$227.76. When she told welfare officials, they deducted it from her next benefit cheque. Outzen, with the help of the Philia

Advocacy Group, appealed the decision. The government-appointed appeal panel ruled that the refund was an asset not income. Since Outzen's cash and assets fell below the \$2,500 allowed by welfare, the government had to return the money.

The War at Home:

continued from front page

On October 30, 1996, she was referred to the Goodwill Rehabilitation Services of Alberta and their Power of Work program by her social assistance worker, and on December 2, 1996, she began attending the compulsory work-readiness classes. Then, perhaps as a consequence of living on a poverty diet of "tea and potatoes," she got sick. Her doctor told her to take ten days off, and she did, sending in her doctor's note.

It wasn't good enough for the system. Her income of \$394 a month, already drastically reduced from the level of AISH, was cut off, which meant that she had to give up her apartment, and most of her furniture and possessions. She found herself living in a friend's unheated garage, the only other alternatives being a women's shelter or life on the street....

The judge at the Court of Queen's Bench ruled that the appeal panel didn't follow the correct procedure by failing to provide McBryan with proper reasons for denying her benefits. This required that a new appeal panel be struck, which it was — and, of course, that new panel

upheld the department's original decision.

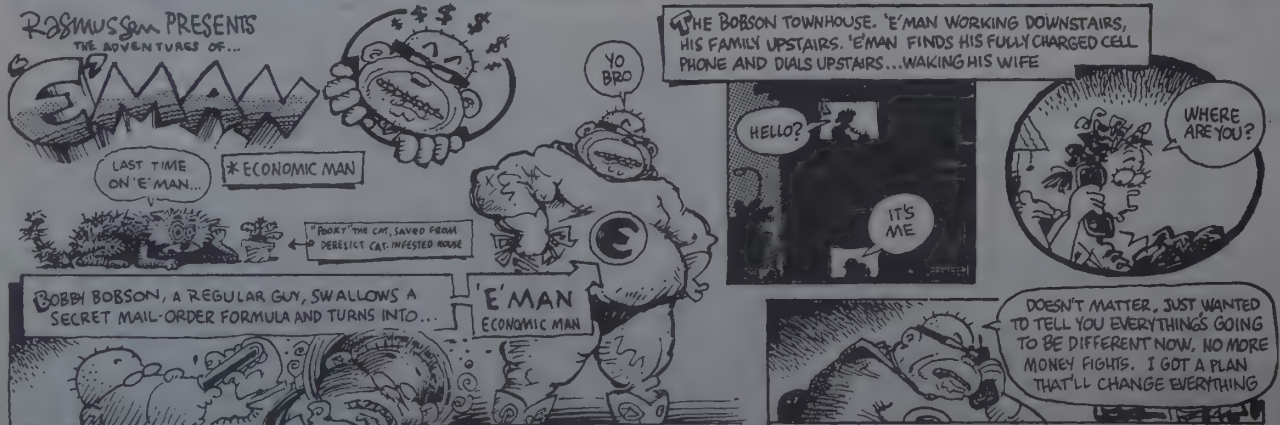
Theresa is an articulate, motivated, intelligent woman. She doesn't fit the public notion of who a welfare recipient is. The fellow denied income and sleeping on the riverbank could never have garnered the support she has, would never have been able to jump through all the legal hoops, fill in and understand all the forms and jargon, even look sympathetic and clean in court....

The judge in the second court challenge ruled unequivocally against her. "Luck of the draw, we got clobbered by a redneck judge." Social services, politicians, agencies. She sighs deeply.

"There's something almost awful, almost disgustingly horrible about these people. Sometimes, watching them, it's like—I don't know—a peep show, indecent. The way they manoeuvre to protect themselves."

She points out that what they've spent on lawyers could have enabled them to pay-out her stipend for ten years.

The War at Home is available in Edmonton book-stores.



Job training for the disabled

Another poorly thought out and sexist half measure in the land of opportunity

by Wendy Koenig

For the severely disabled, a step into the workforce is often a step into unemployment.

Unfortunately, the provincial government chooses to ignore this unpleasant truth. According to federal statistics, between 1986 and 1991, only a small number of the severely disabled actually got jobs. The official unemployment rate for the severely disabled is 30 per cent and climbing. The unofficial rate is probably much higher.

Two out of three disabled Canadians on social assistance live below the poverty-line, as do almost one in three Canadians who depend on Canada Pension Plan disability benefits alone.

Workplace discrimination a barrier

If the provincial government really wants to help the severely disabled get jobs, it must make sure employers will hire them and accommodate their needs.

In late March, the Canadian Human Rights Commission released its annual report. Canadians can file discrimination complaints on 11 grounds. Last year, 32 per cent of complaints—almost one in three—concerned discrimination because of disability. Most of these complaints related to work. Simply put, employers are more likely to hire, keep or promote a non-disabled person than a disabled person.

Changing that means focusing on employers. In every province, federal human rights law and human rights codes require that employers provide "reasonable accommodation" for people with disabilities. However, governments do a poor job of educating people about the law. Many employers don't know they must provide this accommodation. And most disabled people don't know they have the legal right to ask for it. Nor do they have the health or stamina to fight employers.

Accommodation could mean rewriting a person's job description to take out duties they can't perform because of disability. It could mean part-time work, work from home, extremely flexible hours, or more frequent rest breaks. For a person who develops severe carpal tunnel syndrome, accommodation could mean buying a voice-activated computer (for about \$10,000). Most employers don't want to accommodate.

According to federal statistics, a disabled person who requires some accommodation is less likely to have a job. In 1991, about 29 per cent of disabled people who required job accommodations were unemployed, compared to 15 per cent who did not require accommodations. Severely disabled workers are more likely to need job accommodations, and that explains their higher unemployment rates.

The classic dilemma—carrot or stick?

The provincial government could provide financial incentives to employers that hire and keep disabled people. Or it could pass employment equity law—known as "affirmative action" in America.

Employment equity law compels employers to have a staff that mirrors the available workforce. If 10 per cent of the available workforce has a disability, 10 per cent of the staff must have a disability. Employers must set targets (in American terminology, "hiring quotas"), then make reasonable plans to meet those targets or quotas. Employers that fail to do this risk financial penalties.

In Canada, employment equity law applies to federal government departments, federal agencies and Crown corporations, and industries that fall into federal jurisdiction. Those industries include airlines, railroads, big bus and truck companies that cross provincial borders, the telecommunications industry, the grain and nuclear industries, banking and so on.

Federal enforcement mechanisms lack clarity and effectiveness. Many Canadians don't like the law because it has overtones of the dreaded "reverse discrimination" against people who fall into groups not statistically disadvantaged. But at least the law is a step in the right direction. It recognizes that fair treatment for disabled people (and other groups that face systemic job discrimination) will not happen on its own.

Other solutions, beef up education funding

The provincial government is very keen to get disabled people working (for their own good of course). Maybe publicly hiring more people with disabilities would be a good place for the government to start. Our elected officials could lead by example.

Those people who develop a disability while young and get an education that allows them to work around their limitations are more likely to find work. An obvious solution to the poverty-unemployment problem would be to invest in formal

education for young disabled people. This would make more sense than pumping it into questionable "job training" programs for older generations.

According to federal statistics, about 20 per cent of disabled people not in the paid labour force in 1991 were active in the unpaid labour force, or the volunteer sector. The reason is pretty obvious to anyone disabled or a volunteer.

Employers are less likely to fire volunteers. If you have a disability, your health may vary. You may be able to work occasionally, but not on any predictable or reliable basis. You may work more slowly or make more errors than non-disabled workers. If this is the case, employers will be reluctant to fork out cold hard cash.

However, we live in a time of government cutbacks and downsizing. The volunteer sector is providing services formerly provided by government, with no more money or staff. Charitable groups and non-profit agencies may tolerate less-than-peak work if they can get that work done free.

A few years ago, the federal government changed the Canada Pension Plan disability rules to allow people too disabled for regular paid work to volunteer. In the past, they would have lost their benefits. We are recognizing that volunteer work helps people develop skills that might lead to paid jobs if and when their health improves.

In the book *The End of Work*, author Jeremy Rifkin theorizes that because some kinds of jobs are disappearing, our society will never again see full employment. Rifkin suggests directing the unemployed to the many important tasks in the unpaid volunteer workforce. The key issue here is encouraging people to volunteer rather than coercing them to volunteer by threatening to cut off benefits. Perhaps the AISH program could go a step further than CPP, and provide a small money bonus for disabled people who volunteer.

Wendy Koenig, a former journalist, is now president of the ME/CFS (Myalgic Encephalomyelitis/Chronic Fatigue Syndrome) Society of Edmonton, an all-volunteer organization with about 350 members, many classed as moderately or severely disabled. During her 15-year career as a journalist, Koenig worked for the *London Free Press* and the *Edmonton Journal*.

Flaws become crystal clear

By Wendy Koenig

A great book to read if you want to understand the disability/employment issue is *Living with a Disability in Canada: An Economic Portrait*, produced jointly by Human Resources Development Canada and the Canadian Council on Social Development, and published in 1996.

If you read this book, the flaws in the provincial government approach will be crystal clear.

The author, Gail Fawcett, divides people with disabilities into three categories—mildly, moderately and severely disabled. According to federal statistics, about 71 per cent of mildly disabled people, 45 per cent of moderately disabled people, and only 25 per cent of severely disabled people, are in the workforce.

Disability is not a static state. People with disabilities can have what Fawcett calls "exciting turnovers" in their health. If you look at 1989 statistics, your chance of a big improvement in your health and ability to work was 76 per cent if you were mildly disabled, 20 per cent if you were moderately disabled, and 4 per cent if you were severely disabled.

Fawcett points out that some people are so disabled they will never be gainfully employed, no matter what we do to help them. Yes, work is good for self-esteem, and yes, disabled people want to work. But the reality is, some can't. Does the provincial government understand this? Do the rest of us?

To get on AISH, one must suffer from a permanent disability so severe it prevents one from working and cannot be ameliorated by any known therapy. The

AISH population has a relatively small chance of improving enough to work. It would therefore make more sense to target job training programs at mildly and moderately disabled people more likely to use their skills (acquired at taxpayer expense) in the workplace.

The other major fallacy in the provincial government approach is the assumption that we can fix the whole problem of poverty and unemployment among disabled people by concentrating only on the disabled person. Give him or her job training, and presto, he or she has a job (and no longer has to depend on the public purse).

Are the politicians running Alberta really this naive?

Living with a Disability in Canada can be obtained by contacting Enquiries Centre, Human Resources Development Canada, 140 Promenade du Portage, Phase IV, Level 0, Hull, Quebec, K1A 0J9; Fax (819) 953-7260.

The double whammy

Being a woman and disabled

by Wendy Koenig

Compared to disabled men, disabled women are five times as likely to be abandoned by their spouses. According to federal statistics, disabled women are twice as likely as other women to become single parents. The average Canadian woman in the 25 to 44-year age group had an 8 per cent chance of becoming a single parent. If you were disabled, that chance shot up to 16 per cent.

Whether you live in poverty depends heavily on how and when you became disabled and on what you did before the disability. Those with private disability insurance (often through employers), those who become disabled because of workplace accidents or environmental factors (and are eligible for workers' compensation benefits), and those who have worked long enough to qualify for Canada Pension Plan disability benefits are less likely to be poor.

If you did not work and must depend on social assistance, you are more likely to be poor. Since women often postpone their career to bear and

raise children, it is women who most often end up on poverty-level social assistance benefits when they become disabled. The situation becomes more complicated with parenthood. The disabled women with the least likelihood of workforce participation are those with children under six years of age.

The disabled person who has the best chance of working is the person who has someone to share household tasks, such as grocery shopping, cooking, laundry and cleaning—perhaps even rises to and from work and help with personal grooming. In our society, women still bear the responsibility for most household tasks. That does not change when women work outside the home or when they become disabled.

About 70 per cent of the people hit by Chronic Fatigue Syndrome (CFS) are women. The average age of onset is 39—in the midst of the childrearing years. CFS is not the only disease which takes its major toll on females. Most immune disorders (multiple sclerosis, lupus, rheumatoid arthritis,

even diabetes) hit women at much higher rates than men. Women disabled by these diseases would be equally hard hit by discriminatory programs that did not take into account their special needs.

As president of the Myalgic Encephalomyelitis/CFS Society of Edmonton, I have seen the human faces of the statistics—very ill women struggling as single parents to raise their children on poverty-level incomes. I've seen women give their children to other family members or put a child into the child welfare system temporarily because they were alone and too sick or poor (or both) to carry on.

Persistence pays off

by Terese Brasen

In April, we told the story of Elaine. Cut off welfare, Elaine has no income. Elaine's daughter has asthma—severe asthma—and Elaine can't afford the medications. "A couple of times we got samples from the doctor, but it's sort of like we have worn out our welcome."

In August 1998, the province introduced the Child Health Benefit—extended health and dental benefits for families with net incomes under \$20,921. The new benefit is part of the National Child Benefit. In 1998, the federal government increased its support for low-income families. This allowed the provinces to reduce welfare payments, then reinvest the money saved in work incentives, benefits and services for low-income families.

The federal government increased the Child Tax Benefit in July 1998. In August, the province decreased SFI rates by the same amount. It then used those new federal dollars to create the Child Health Benefit and cover prescription drugs, dental, optical and ambulance services.

The Child Health Benefit is for children up to 18. The children cannot have treaty status. The parents must be Canadians not receiving social assistance or post secondary funding.

Excited and hopeful about the new benefit, Elaine didn't waste time applying. Then the bad news: Elaine and her daughter were told they didn't qualify. Elaine has received education bursaries. Since the benefit is not for post-secondary students, she was told it was not for her.

When Social Services first introduced the new benefit, it didn't pay the full cost of drugs, dental, optical and ambulance bills. The benefit included a co-pay from 40 to 10 per cent. The patient paid part of the bill, the benefit plan covered the rest.

In January 1999, the department dropped the co-pay and started covering the whole bill. Kathy Lazowski, then spokesperson for Social Services, told the Edmonton Journal too few children had signed up

for the program. The program was expected to cover health costs for 138,000 poor children. Only 35,000 children had registered. The new money is federal money, through the National Child Benefit, and the provincial government risked not living up to its agreement and reinvesting the money it saved on SFI (welfare) and Student Financing.

When Elaine learned about the January announcement, she made another call to Social Services. Since the department had dropped the co-pay, it might also have relaxed other eligibility requirements. Finding the right number took some digging, but Elaine eventually reached the Child Health Benefit information line. "The person said, No you don't qualify. I told her about the bursaries. They are for tuition only, not living expenses. She said Advanced Ed made up the rules."

Elaine called back later, asking to talk to a supervisor. There was no supervisor available, but the new customer service representative interpreted the eligibility rules differently. "She said if you are not a student now, you qualify." Elaine has just received her application form. It took some persistence but—in the end—she qualified for the new benefit. The Child Health Benefit will not put food on her table but it will remove one major stress.



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got the blues

BY CAM HAYDEN

Sues play blues at jazz venues

How are you holding up? What with jazz City in full swing and a number of local clubs doing their best to entice us blues lovers each and every weeknight, it's been wild. Eddy Clearwater and Roy Hytower at the Blues on Whyte, Sonny Rhodes at the City Media Club and beginning July 1, two Sues and a Johnny will be duking it out.

Ottawa native Sue Foley returns to Edmonton with a show at the Sidetrack Café. It's been about eight years since we've seen Foley in these parts, and she has been busy. "I lived in Austin for eight years, made five records, had a baby and toured constantly," Foley says.

The last time she was in town, her band was backing harmonica ace Mark Hummel. That association was the reason for her move to Austin. "I was touring with Mark, backing him in the W.C. Handy Awards in Memphis and I met Clifford Antone [owner of Antone's Records in Austin]," Foley says. "He asked me to send him something, so I did, and he was so taken by this 'little white girl from Canada playing like Lightning Slim that he asked me to come to Austin to record, and the next thing I knew I was living in Austin."

She says her time in Texas made all the difference to her career. "It

definitely helped me a great deal," she says. "Not just in musical terms, but to be respected and accepted in that musical community—that did wonders for my self-confidence."

Her latest recording is titled *10 Days in November* and it reveals a gentler side to Foley's music and lyrics. "It's just where I was at the time," she says, "not anything I did consciously. I had a new baby—that took me off the road—I went home to Ottawa, and things came to the surface. That was just one album, and I'm back to my usual high-energy self. In Austin, I matured, became a better player and singer and have really become a more dynamic performer. At the shows I like to take it way down, then crank it right up again."

The other Sue working Thursday night is Susan Tedeschi, who's playing jazz City at the Westin ballroom. I've been a fan of this young woman since her Tone Cool release of 1998, *Just Won't Burn*. She garnered two W.C. Handy Awards last month, including one for Best New Artist.

In addition to blues standards like "Little By Little" and "Mama, He Treats Your Daughter Mean," she does a wonderful job on the John Prine classic "Angel From Montgomery." Her stage presence is such that *Blues Revue* magazine ran an extensive article on her, even though she had no recordings, manager, label deal, booking agency or career plan.

She'll be backed at this performance by the legendary rhythm section of Tommy Shannon (bass) and Chris Layton (drums). Better known as Double Trouble, this unit backed Stevie Ray Vaughan for most of his live and recorded performances.

John Firmin fronts the Johnny Nocturne Band. The veteran tenor

player from the Bay Area first came to my attention as David Bromberg's Band leader in the late '70s. He can honk and wail with the best of them, and his nine-piece band is tight, polished and can play it all.

Their three CDs each have a little bit of everything, with jump, swing, rockin' blues and ballads meshing together with an ease that makes you realize that this band is the "real thing." Singer Kim Nalley puts her mark on songs originally done by Little Esther, Big Maybelle and others. This is a "must-see" show, and you'll want to bring your dancing shoes.

And that just gets us to Sunday morning. Don't forget, western Canada's premier blues guitarist, Brent Parkin, rolls into the Blues on Whyte all next week. He'll kick off a month of great Canadian blues that will also include the Twisters and Nigel Mack. ☉

Cam Hayden hosts the Friday Night Blues Party from 9pm to midnight and Alberta Morning from 6 to 9am weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

WIN!



see Page 12

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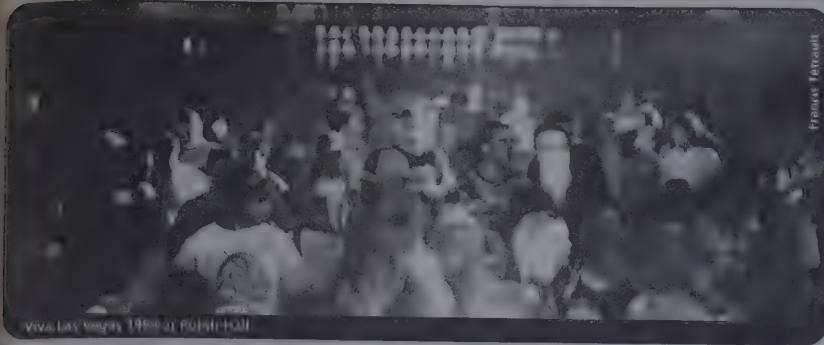
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club listings & events

charts



BACK ROOM VODKA BAR—10324 Whyte Ave • SAT: Funkt, with DJ Andy Pockett and Dirty Darren Pockett

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Loki with guest DJs

BOILER PUB—10220-103 St., 425-4767 • TUES: Solid, with DJs Spilt Milk and Tripswitch, plus guests

CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • SAT: DJ Mad Max • SUN: DJ Instigate

GRANITE CLUB—8620-107 St. • FRI 2: Junglist Promotions presents Electric Temple Shockwave One, with DJs Andy Bullocks (Vancouver), T-Bone (Vancouver), Tryptomene (Calgary), Domenic G (Calgary), DJ Duff (Calgary), Andy Pockett, Dirty Darren Pockett, Tripswitch, Spilt Milk, Phatcat, and MC Suicide Bomber (all ages)

LUSH—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJs Siren; WED: Main—Classic

Wednesdays with DJ Sun; Velvet—DJ Cziolek • THU: Bumpsombooty, with DJ Soulus • FRI: Main—Girls Drink Free Fridays with Dzejun; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with weekly guest DJs

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • FRI: Freedom, with DJ Nicky Miago, Cziolek and guests • SAT JUL 10: Flex, with DJs Emile, Z-Trip, Radar (Phoenix), Spilt Milk, Echo, Tripswitch, Rapture, Alvaro, Dubplate, Slacks, Playboy, Phatcat and MC Deadly (all ages)

OTTEWELL CLUB—4205-102 Ave • SAT 3: Junglist Promotions presents Electric Temple Shockwave 2, with DJs Andy Bullocks (Vancouver), Matty (Vancouver), Cary Chang (Calgary), MC Effects (Vancouver), DJ Dekkard (Calgary), Dr. Who (Calgary), Dragon, Echo, Slacks, Playboy, and Celcius (all ages)

REBAR—10551 Whyte Ave, 433-3600

• MON: 10551 Mondays with DJ Lefty • TUES: Sympathy For The Club Scene, with DJ Chuck Rock • WED: World Domination, with DJs Big Dada and Nik Rofeelya • THU: Main: Hard Times with Davey James and guest Mistress Barbara (Montreal); Upstairs—Good Times with DJ Slimboy • FRI: Main—DJ Davey James; upstairs—DJ Slimboy • SAT: Main—DJ Davey James; Upstairs—DJ Chuck Rock • SAT 10: Upstairs—VIP Access Card Party; Main: Road Fools & Street Skills BMX After Party

THE REV CABARET—10030-102 St, 423-7820 • SAT 20: DJ Joey Beltram (New York) and guests

SUBLIME (late night/after hours)—10147-104 St., Bsmr. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: DJs Ariel & Roel and Tripswitch • SAT: DJs Cziolek and Dragon

Billboard Dance Top 20

1. "Sing It Back"—Moloko (Echo)
2. "Until We Meet Again"—Diana Ross (Motown)
3. "Big Love"—Pete Heller (Subliminal)
4. "Share The Love"—Andrea Martin (Arista)
5. "Livin' La Vita Loca"—Ricky Martin (C2)
6. "What You Need"—Powerhouse featuring Duane Harden (Strictly Rhythm)
7. "One More Chance"—Angel Cliviles (H.O.L.A.)
8. "Come"—Martha Wash (Logic)
9. "Just Doin' What We Love"—Carole Sylvan (Champion)
10. "Feel Good"—Sussex House (Raw Nerve)
11. "Stop & Panic"—Cirrus (Moonshine)
12. "Let The Joy Rise"—Abigail (Interhit)
13. "9PM (Till I Come)"—ATB (Radikal)
14. "Hold On"—Jose Nunez (Subliminal)
15. "Sexual (Li Da Di)"—Amber (Tommy Boy)
16. "Red Alert"—Basement Jaxx (XL)
17. "We Are In The Dark"—Plasmic Honey (Jellybean)
18. "Testify"—M People (Epic)
19. "Feeling For You"—Cassius (Virgin)
20. "Good To Be Alive"—DJ Rap (Higher Ground)

Billboard Hot Rap Singles

1. "No Pigeons"—Sporty Thievz (Ruffhouse)
2. "Who Dat"—JT Money (Freeworld)
3. "Holla Holla"—Ja Rule (Def Jam)
4. "Let Me Know"—Cam'Ron (Untertainment)
5. "Watch Out Now"—The Beatnuts featuring Yellaklaw (Violator)

6. "It Ain't My Fault"—Silkk The Shock-er and Mysikal (No Limit)
7. "Players Holiday"—T.W.D.Y. (Thuma Street)
8. "Tru Homies"—Tru (No Limit)
9. "What's It Gonna Be?"—Busta Rhymes and Janet (FlipMode/Elektra)
10. "Big Mama (Go Big Girl)"—Black Dave (Triad)

Dotmusic.com Top Dance Singles

1. "9PM (Till I Come)"—ATB (Ministry)
2. "Cream"—Blank & Jones (Deviant)
3. "Let It Ride"—Todd Terry (Innocent)
4. "Dimension"—Salt Tank (Hooj Choons)
5. "Try Me Out"—Sunship (Filter)
6. "It Ain't Gonna Be Me"—CJ Bolland (Essential)
7. "Louie Louie"—Three Amigos (Inferno)
8. "Hey Boy Hey Girl"—Chemical Brothers (Virgin)
9. "It's All Good"—Da Mob (iNcredible)
10. "Got Myself Together"—Bump & Flex (Heat)

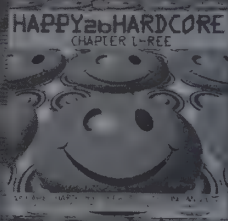
DJ Slimboy—Rebar

1. "Hey Boy Hey Girl"—Chemical Brothers (Virgin)
2. "Rendezvous"—Basement Jaxx (XL)
3. "You Don't Know Me"—Armand Van Helden (ffrr)
4. "Fun-K-Tronic"—Pills (Wax Trax)
5. "Bodyrock"—Moby (V2)
6. "Out of Control"—Chemical Brothers (Virgin)
7. "Big Love"—Pete Heller (Essential)
8. "Praise You"—Fatboy Slim (Skint)
9. "Stella"—Jam & Spoon (1999 remix) (Sony)
10. "9PM (Till I Come)"—ATB (Ministry)

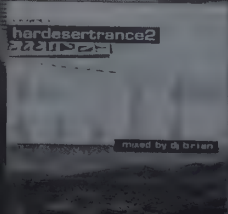
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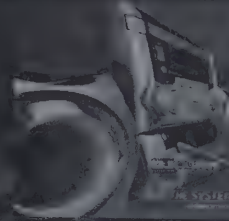
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disc reVUEs



THE CHEMICAL BROTHERS SURRENDER (FREESTYLE DUST/VIRGIN)

With their first two discs, *Exit Planet Dust* and *Dig Your Own Hole*, the duo became one of the few groups in pop history who can be credited with defining a sound. Before the rollicking beats of Fatboy Slim assaulted movie trailers and the Prodigy became the new heavy metal, the duo turned breakbeats into rock music and stunned an unsuspecting world. It's impossible to watch a television commercial, attend a sporting event or even play a video game and not hear the influence of the

Chems, Tom Rowlands and Ed Simons.

This ubiquity must seem strange to them, considering they started composing this kind of music just to entertain themselves and a few of their friends. Everyone has become privy to their bedroom masterpieces and the stakes are definitely higher—the release of their mix disc, *Brothers Gonna Work It Out*, was self-described as a tension release, a break from the hard work being undertaken in the studio at the time.

With popular music getting its feet more and more wet in electronic waters, the Chems, who took that

head-first plunge years ago, may seem like yesterday's news. "Been there, done that" is the creed of the '90s, and while their previous discs sound as fresh as they did a few years ago, the Brothers also understood that they were in danger of being swallowed up in their own wake. *Surrender* is their trump card, and they've once again come up holding the winning hand.

The trademark squelches are still here, but the beat moves with a silky grace rather than the barnstorming thumps of yesteryear. "Got Clint?" is a prime example of the re-invented Chems, gliding along in a hypnotizing groove. "Asleep From Day," featuring vocals by Mazzy Star's Hope Sandoval, is a sexy grinder, while Noel Gallagher's contribution to "Let Forever Be" highlights the psychedelic territory the duo flirted with on their last disc. "Hey Boy Hey Girl" is a dance-floor burner of insane magnitude.

The crowning glory of *Surrender* is their collaboration with New Order's Bernard Sumner. "Out Of Control" is an epic stomp in the vein of "Blue Monday" and "Born Slippy," complete with heart-stopping guitar flourishes. It's the sort of track that sends you into a new euphoric, euphonious reality, and establishes the Chems as masters of their craft.

It seems impossible, but the Chemical Brothers have managed to surpass their best work and prove that their success is no fluke. They are artists of amazing depth and versatility, and continue to be leaders in a genre many are still blindly writing off as a fad. The fact that they've been able to achieve this kind of hat trick confirms their status as an influential group that will defy the march of time. It won't be surprising if our children pull this disc out someday and listen to it as fascinated with the sound as we are today. ★★★★★ —

DAVE JOHNSTON

essential mix of some of the best rappers in the field, including Company Flow, Mos Def and Common. White-bred rapper Eminem starts the disc off with "Any Man", a darkly humorous glimpse into the mind of a man "will ing to jump in front of a minivan for twenty grand." Pharoahe Monch and Shabaam Sahdeeq trade rapid-fire rhymes over the siren wail of "WWIII" while Medina Green slides all over the smooth groove of "Crosstown Beef." The beats get progressively creative as the disc goes on, especially on tracks like Sir Menelik's "7XL" and Diamond's "When It Rains It Pours."

This isn't jiggy music for the kids, but those who appreciate the old school will welcome the brilliance of this collection. Anybody got a good car? ★★★★★ — DAVE JOHNSTON

DJ LIQUID JOURNEES (DDD/REMIX/TRSi & FAIRLIGHT/JOURNEES/OZONE)

In DJ Liquid's bio, there's information about him being a ranked American DJ, praise from noted electronic publications and so on and so forth. Apparently a testimony to his DJ skills, *Journees* is an unmixed collection of his tracks. I'm already left a little flat, perhaps this would be of value to a DJ who would care to spin his stuff. After listening to this, I'd hardly be boarding up my windows in fear of a revolution.

This isn't to say *Journees* is bad, but it isn't exactly blisteringly good either. The cheesy first track made me double over cringing, and I couldn't seem to get back in an upright position for the rest of it. Yes, some funky techno and other tidbits may prompt vinyl buying, but the whole doesn't make for a cohesive listen on CD. I'll reserve judgment on DJ Liquid until I hear a mix CD or tape. ★★★ — YURI WUENSCH

INNER-VATION MOVEMENTS (PHATT PHUNK/FAB)

There's something almost insidious about drum 'n' bass. A while ago, I had sworn off the genre. There are those who say it's too repetitive and boring; to me, drum 'n' bass certainly seemed to epitomize these qualities. Since then, drum 'n' bass and jungle have gone through something of a renaissance. Rather than be limited by the telltale staccato, artists are pushing out the boundaries of the sound.

Enter Inner-vation. Where artists like Freaky Flow make leaps with jump-up jungle, Inner-vation turn the beats into a steady, ambient trip. The duo of Simon Huxtable (a.k.a. Aural Imbalance) and Dave Parkinson haven't made a laid-back chill album either. It's appropriate that the cover of *Movements* has a bullet train on it, because the music reflects it. The continuous mix gathers speed as it goes with some wonderful atmospheric sampling that I liken to being washed over by waves.

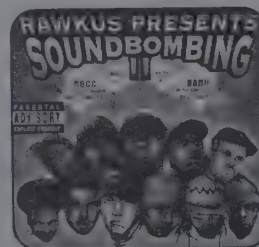
All aboard! This is a great release—and I mean that expressly. ★★★★★ — YURI WUENSCH



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RAWKUS PRESENTS SOUNDBOMBING 2 (RAWKUS/VIRGIN)

If I had a car with a huge sound system, you could bet good money that I'd have this compilation cranked up, annoying the hell out of everyone within earshot. In a field filled with sucka MCs choking on the mic about nothing, the upstart label Rawkus has proven that there is still room for relevant rap that hasn't lost touch with its roots.

Mixed by J-Rocc and Babu of the Beat Junkies, *Soundbombing 2* is an

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RANDY NEWMAN BAD LOVE
(DREAMWORKS)

The chorus of the opening track on Randy Newman's terrific new CD proclaims, "This is my country/These are my people/This is the world I understand."

At first, the tune seems to be a tribute to the wholesome world of middle America, but as the song proceeds to paint a picture of an entire population transfixed by their TV sets ("We got comedy, tragedy/Everything from A to B"), you realize that Newman's patriotic little song is laced with the bitterest kind of contempt.

If you only know Newman from the sweet-natured songs he's written for movies like *Toy Story* and *Parent-Trap*, you'll be taken aback by how deeply cynical the songs on this CD are. "The Great Nations of Europe," for instance, tells the story of the Old World's colonization of the New in perhaps the only way that makes sense from our modern vantage point: as a sick, sick joke.

But just when you're ready to write off Newman as a mean-spirited grouch, he hits you with a tender, simple ballad like "I Miss You," which gains an extra degree of poignancy from Newman's marble-mouthed, average-guy vocal style. ★★★★★ —PAUL MATWYCHUK

THE FLAMING LIPS THE SOFT BULLETIN (WEA)

Wow. What a challenging, beautiful pop record. Down to a three-piece (the full-time guitarist), the Flaming Lips follow up the totally inaccessible *Zipperhead* (their last effort required the listener to play four separate CDs at one time) with a disc that will surely become a signpost in an already illustrious career.

Lead Lip Wayne Coyne is a genius; instead of writing a series of simple songs to accommodate the band's new lineup, the arrangements are challenging, from the synth bursts in "A Spoonful Weighs a Ton" to the symphonic strings of "The Spiderbite Song."

The *Soft Bulletin* makes a wonderful companion piece to Mercury Rev's landmark 1998 disc, *Deserter's Songs*. Both releases turn pop melodies into symphonies. And there are a series of connections between the bands. MR lead-man Jonathan Donahue claims most of the tracks on *Deserter's Songs* were written years ago when he was still a member of the Flaming Lips. And Dave Fridmann, the Lips' engineer of choice, used to play bass in Mercury Rev.

Coyne refuses to rest on his laurels—instead of making an obvious, downsized record, he's created a sweeping series of sensations and sounds—a full buffet for the price of a appetizer.

If you don't buy this CD, you shouldn't have a record collection in

the first place. ★★★★★ —STEVEN SANDOR

BIJOU PHILLIPS I'D RATHER EAT GLASS (ALMO)

On her new CD, Bijou Phillips sets out to establish herself as the new alternative-music chick in town, and she does so with a tremendous amount of commercial calculation backing her up. *I'd Rather Eat Glass* is an uneven 12-song collection that, while it contains some winners, seems like the work of a performer who's still finding her own personality.

Just when an oddball cut like the Kate-Bush-like "Mermaid and the Earthman" wins you over, the spell is broken by a completely derivative, overproduced number like "When I Hated Him (Don't Tell Me)." Phillips's best songs, like the childhood reminiscence "Little Dipper" or the cryptic-but-catchy leadoff track "Hawaii," find a balance between oddball lyrics and radio-friendly arrangements.

It seems symbolic, however, that the CD's title, as well as one of its songs, "I Never Shot the President," are all about flirting with outrageous, dangerous deeds but never actually carrying through with them. ★★★ —PAUL MATWYCHUK

SPIN DOCTORS HERE COMES THE BRIDE (DAS RECORDS/UNIVERSAL)

It's sad when a band feels it needs a gimmick or two to grab some ear. And it's even sadder when one of said gimmicks is the opening—and title track—on an otherwise solid disc.

Simply put, "Here Comes The Bride" is one of the worst songs I've heard in a hell of a long time. I don't know what the Spin Doctors were thinking, but their funk-up version of a march down the aisle, with most of the traditional lyrics intact, is a flop. (That's *funked-up*, if you're scoring at home, although I was extremely tempted to change one of the consonants.)

"Here comes the bride/something old/here comes the bride/something new/here comes the bride/something borrowed/and something blue?" That's the chorus? Coming soon to the repertoire of a wedding DJ near you.

Anyhow, they do manage to rebound from these troubling depths. A few other tracks are questionable (namely "Vampires in the Sun" and the Biblically-infused "Key To The Kingdom") but socially conscious soul like "The Man" and "Gone Mad" and the straight-ahead, reggae-rooted "Wow" pick up some of the slack from these puzzling inclusions. ★★ —DAN RUBINSTEIN

TAKE ACTION! (SUB CITY)

Proceeds from this punk-rock compilation will go to benefit the Foundation Fighting Blindness—and like a lot of punk compilations out there, *Take Action!* features a few bands that stray far away from the genre.

Sure, there are some tasty three-chord options on this disc, including entries from the Dillinger Four (who I think is the best young punk band in America right now), the usually way-over-the-top Falling Sickness and Kid Dynamite, but the best two entries on this comp—the ones that make it worth having—aren't really punk songs.

Damnation's "Racial Retards" is a winner just because it sounds so much like it could have been a part

of Metallica's *Ride the Lightning* LP. The vocals remind me a lot of James Hetfield—and the song simply rocks. But the best track is the indie-rock lament "Everything Must Go" by Winnipeg's the Weakerthans. Ironically, I just saw the Weakerthans open for the Olds 97's at the Horseshoe Tavern in Toronto a couple of weeks ago, and I clearly remember this slow pop jewel being one of the highlights of their set.

As far as comps go, this one gets a thumbs-up. ★★★ —STEVEN SANDOR

IBRAHIM FERRER BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER (WARNER)

When Ry Cooder went to Cuba to seek out musicians for his first Buena Vista Social Club CD, one of the gems he discovered was Ibrahim Ferrer. Ferrer was one of many local superstars on the compilation—which sold well throughout Canada and the States, thanks at least in part to Cooder's star appeal. Now the U.S. guitar great is trying to further entrench what he calls "the Cuban musical experience" on North American soil with a disc that's all Ferrer. It's riskier, but it works.

A worthy subject to focus on, the 72-year-old Ferrer is a certified master of the various styles that constitute Cuba's musical experience and history. From the solemn opening violin chords of "Bruca Manigua" to the infectious rhythms of "Marietta," the disc is a pure pleasure to listen to.

With my limited grade-11 Spanish, the vast majority of the lyrics escaped me. Luckily, the handy-dandy liner notes have the English translation for all 11 tracks. You might want to ignore the words, though.

While the music wonderfully captures the strange blend of celebration and sadness usually associated with life in Cuba, the words and phrases just don't seem to have the same magic in English. ★★★ —DAN RUBINSTEIN

THE LANGUAGE OF LIGHT, VOL. 1 & II (4:20 RECORDS/CEIBA RECORDS)

Oh, no. Trance music has become theological. Or at least that's the impression one gets from the double-whammy of psychobabble contained in the liner notes of this collection of electro-dance mixing. But the problem with *The Language of Light* isn't the New Age philosophizing, it's the fact that none of it is backed up by the music.

There is nothing new in the sampling techniques or mixes of these two discs—in fact, it's almost retro, but not in a good way.

These compositions sound like early Giorgio Moroder or Jean-Michel Jarre, with a lot of Kraftwerk thrown in. That may appeal to some, but when you look at the innovation going on in the urban music scene today, it seems imprudent to sound like you're still playing with square wave forms on an antique Moog synth with the analog readouts and vacuum tubes.

Stack this up against the Chemical Brothers or Propellerheads, and no amount of philosophical numerology in the packaging will compensate for what's missing in the mix.

For New Age, it's pretty old hat. ★ —MATT BROMLEY

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MAIN LEVEL : DJ BIG DADA
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Blue Rodeo

Continued from page 15

toric ride. "We've always done whatever we wanted to do."

Talking to the frontman about the band's experiences over the years, you get an immediate sense they've lived the musician's life to its fullest. Whether spending late nights in the clubs meeting ladies or retiring to a hotel room to jam with some buddies (and running up steep mini-bar bills), the Blue Rodeo members always adhered to that simple rule they set for themselves upon returning to Canada in the mid-'80s: enjoy it.

So good you'll puke

Keelor says that playing shows has always been the ultimate thing, though. With the band's recent release of their new live CD, *Just Like A Vacation*, they've thoughtfully celebrated an ongoing 12-year relationship with their fans. Those same fans that took a liking to an unknown act, playing an unknown sound.

"There have been so many amazing backdrops," Keelor says of the hundreds of shows Blue Rodeo has played over the years. "There have been times when people were drunk and puking all over the place, and you still think, 'This is beautiful.'"

Well, I suppose only a true artist can see beauty in vomit. And those very words—er, "true artist," not "beauty in vomit"—suit Keelor and the rest of Blue Rodeo to a T. ☐

Blue Rodeo

Part of Stardust Picnic with Great Big Sea, Ron Sexsmith, Neko Case and Guster • Telus Field • Sun, July 4, 2pm • 451-8000

Singer-Songwriter Festival

Continued from page 18

describes as a "world-class guitar player." "Gary runs Beta Studios," Brown says, "but few people know how talented he is." Other highlights of the festival will be contributions by Joel Kroecker (the winner of the Singer-Songwriter Contest organized by Brass Monkey Productions) and Terry Morrison, who Brown calls the "the spiritual leader of the singer-songwriter community and an important continuing voice in the art of the folk song." Brown also looks forward to performances by Tom Roschkov, a first-timer who performed at the Singer-Songwriter Christmas Carol, and Andy Northrup, who has collaborated in the past with theatre luminaries such as Brad Fraser.

"The festival is really focused on a celebration of the music, not just a party," Brown says. It's difficult to get your name out there as a singer-songwriter, he explains. Instead of pushing your work in front of producers and artists, the best way to get a song out there is still just to perform it. After all, that's what the troubadours of long ago did. "It's a wonderful way to get the news out," says Brown. "Singer-songwriters perform an important social function. Troubadours invented the love song; they invented the concept of romantic love."

There are certain to be a few love songs at the festival, and it appears as though the troubadour will never go out of style. At least not this weekend. ☐

Third Annual Singer-Songwriter Festival

Queen Alex Park • 104 St & 70 Ave • Sun, July 4, 12-9pm • 436-1231

The Park side of the farce

South Park becomes even raunchier, thanks to MPAA

By IAN CADDELL

LOS ANGELES—Censorship ain't what it used to be. That was the first lesson that Matt Stone and Trey Parker learned when they set out to make a feature-length film based on *South Park*, their hit television series. Parker and Stone were upset when the Motion Picture Association of America gave the movie an NC-17 rating, the most restrictive one it can impose on a Hollywood film. They were told that if they changed the name of the film—which then bore the title *South Park: All Hell Breaks Loose*—and took out a few scenes, they would be eligible for an R rating. For most filmmakers, the only course would have been to comply with the order. But Parker and Stone aren't most filmmakers.

"They made us so angry, because some of the things they wanted us to change were so ridiculous," says Stone in a hotel interview room. "So, to piss them off, we made the scenes 10 times worse and five times longer, knowing they would have to watch it again. We were stoked on that. But when we got the new version back, they said, 'Thank you very much. It's much better.'" (In Canada, the film has an 18A rating.)

Parker and Stone had taken out a scene of bestiality involving one of the characters and a horse and replaced it with a more explicit sexual scene between two humans. They were told that the word "hell" wasn't allowed in titles because titles have to be G-rated. "We came up with the title *South Park: Bigger, Longer and Uncut*," says Parker. "They came back later and said, 'We just got it. You can't use it.' We said, 'You already approved it. Fuck off!'" Concludes Stone: "The MPAA single-handedly made this movie



much dirtier."

Musical numbers kick ass

The movie may be "dirty," but it's also one of the most innovative musicals in recent screen history. That's right. It's a musical. There are a dozen songs, with most lampooning at least one famous production number, from *Beauty and the Beast*'s "Belle" to *West Side Story*'s "Tonight." There is even a sendup of Andrew Lloyd Webber musicals. The villains of the piece? Censors, Saddam Hussein and all things Canadian, including Celine Dion, "that bitch Anne Murray," hockey and Bryan Adams.

The plot has the four *South Park* regulars—Cartman, Kenny, Kyle and Stan—influenced by a Canadian movie called *Asses of Fire*, starring Terrence and Philip. When their school can't clean up the kids' language, Kyle's mother launches a campaign to arrest the Canadian actors. The Canadian government, frustrated after its representative is laughed out of the United Nations

for saying "about" during a protest on the matter, drops a bomb on the house of Hollywood's Baldwin brothers. The U.S. government retaliates by announcing that it plans to electrocute Terrence and Philip, leaving the *South Park* boys to make a daring attempt to rescue their heroes. Meanwhile, the devil and the recently deceased Saddam Hussein are plotting to take over the planet.

Parker and Stone admit that the movie is trying to make a point about the connection between censorship and parents' tendency to blame everything but their own children for their kids' use of foul language. "When I was 13," says Stone, "I heard all kinds of dirty words, but my father would always say, 'You can't say dirty words in public.' They weren't fighting to keep these words away from my ears, because that would be impossible. They didn't blame anyone for it... In the movie, Kyle says to his mother, 'I got in trouble and you went off and blamed Canada. I got in trouble. Blame me.'"

SEE PAGE 32

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Crime of the century

Crime Wave • Zeidler Hall, Citadel Theatre • Fri-Sat, July 2-3, 8pm (with *Bibliomancy*) • \$4-7 • Metro Cinema • 988-3456 Try and picture Don McKellar's hopelessly shy older brother and you might come up with something like Winnipeg-based actor/writer/director/cinematographer/editor John Paizs, whose oddball 1985 comedy *Crime Wave* is one of the least-celebrated triumphs of low-budget Canadian filmmaking.

Paizs stars in the film as Steven Penny, a polite, very quiet young man (in fact, he doesn't have a single line of dialogue in the entire movie) who moves into the room above a family's garage. Their young daughter Kim watches in fascination from her bedroom window as Steven spends his nights writing screenplays—his ambi-

tion, Kim explains in her voice-over narration, is to write "the greatest colour crime movie ever made." But Steven has writer's block: he can only come up with beginnings and endings for his stories—never middles. (Steven has a bizarre notion of what makes a good crime movie protagonist; his heroes tend to be overambitious Elvis impersonators and Amway salesmen.)

Paizs's visual style seems to have been inspired by 1950s educational films; the story takes place in a candy-coloured suburban neighbourhood, and the same bit of cheerful stock music seems to play under virtually every scene. The contrast between this bland environment and the lurid content of Steven's scripts is hilarious—one of the big unspoken jokes of the movie is that no one seems to realize Steven is probably a psychotic.

When I first saw *Crime Wave* 15 years ago, I couldn't believe how fresh and original and funny it was and eagerly awaited Paizs's followup. Instead, Paizs fell into obscurity after a brief stint directing filmed segments for *The Kids in the Hall*. (His sensibility is not unlike a folkier Bruce McCulloch.) However, according to the Internet Movie Database, Paizs's new movie, *Top of the Food Chain*, is due to come

out later this year. Perhaps this time, Paizs will, in the oft-repeated words of Steven's screenplays, "reach... THE TOP!!!" —PAUL MATWYCHUK

A little of the old ultra-violence

Halloween may come early this year. Banned in Britain since its 1971 release, the late Stanley Kubrick's controversial film *A Clockwork Orange* may soon be re-released in the United Kingdom. The film, which (along with Quentin Tarantino's *Reservoir Dogs*) isn't even available on video there thanks to still British censorship laws, may be included in a Kubrick retrospective in July, but Warner Bros. quashed rumours last week about the film's imminent distribution.

A Clockwork Orange, based on the novel by Anthony Burgess about a futuristic dystopia, drew protests when copycat incidents of "trick or treating" occurred in Britain. In the film, star Malcolm McDowell plays the ring leader of a violent youth gang who cheerfully rapes and murders practically everyone in his path.

Whether or not Warner Bros. goes

SEE PAGE 30

"CLEVER, JUICY AND HIGHLY ENTERTAINING!"
—James Greenberg, LOS ANGELES MAGAZINE

"SWIFT AND CHARMING!"
—The Henderson, GQ MAGAZINE

"THUMBS UP!"
—Roger Ebert, SMOKE & MIRRORS

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This weekend, treat yourself to the film that USA Today calls "A Triumph!" and experience a very special effect. The one "The Castle" will have on you. You just might find yourself standing and cheering.

In the tradition of such recent classics as "The Full Monty" and "Waking Ned Devine," "The Castle" is original and fresh filmmaking that will leave you cheering for more. It's "Capra-esque" from start to finish", raves *The Wall Street Journal*.

The Castle

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14A

X marks spot, lacks plot

By DAVID GOBEIL TAYLOR

During a conversation with the editor of the *Georgia Straight* the other day... hold on a sec. It was via e-mail—My God, I'm so wired that I actually refer to e-mail as conversation. Time for some soul-searching, I suppose... but I digress. We'd both received a promo-gimmick box of Cheesy Poofs from Paramount Pictures publicizing *South Park: Bigger, Longer and Uncut*, and we both agreed that all this less-than-professional and expensive-to-produce-and-ship stink actually has the opposite effect on us than what was intended. (Although, to be fair, *Vue's* receptionist was rather grateful for the mid-morning snack...)

The review video for the locally-made film *Bibliosorcery* was also accompanied by a gimmicky press kit—one far less edible than *South Park's*, but quite a bit less predictable. An Earl Grey tea box contained a rubber bloody hand and a bouncy glow-in-the-dark eyeball. (It also made reference to a "fish pen," with which I was instructed to write my review, but the larcenous mountebank who watched the tape earlier in the week to critique it for another publication had evidently absconded with it. No matter—I'm so wired, I've never written a word of an article on anything but a computer keyboard in my entire career.)

Also in the kit, however, was an innocuous-looking sheet of paper titled "Strategies for reviewing this film."

Well, now.

That's a pretty ballsy, smarty-pants thing to do—and a double-dog-dare if ever I heard one. So, in my own inimitable fashion, I've decided to quote these strategies one by one and gain-say them—'cause ya know what? Nobody's got bigger balls or smarter pants than me.

1. "Plot summary: impossible," the sheet says. Well, here goes: Gang of revolutionary bibliophiles pulls suicidal man off train tracks and reads Albert Camus's *The Myth of Sisyphus* to him. Gang beats up professors, recruits a student. Revelation of the "ahem" (Um, it's actually more of a throat-

clearing sound—"ahem" is my onomatopoeic attempt to make a grapheme of this voiced uvular semi-vowel. Thank you, Linguistics 101...) collection of subversive erotic literature. Gang recruits a librarian, who proceeds to lick books. Gang captures "ahem" librarians, proclaims manifesto (which includes doing away with the Dewey Decimal and Library of Congress cataloguing systems), finds collection, swashbuckles with and slaughters its keepers, finds a trio of librarians fornicating with vegetables and joins in the orgy. *Finis*. Not the most brilliant plot summary ever written, I'll be the first to admit—but writing it was certainly possible.

2. "Try to explain concept, bibliosorcery. No." Well—yes. The press kit itself includes a description of bibliosorcery; among its characteristics—according to the film's own creators, mind you—are, "[a] magic bibliography for life," "the exact intersection between life and text" and "most easily detected by working backwards, starting with the intellectual breakthrough and then examining all reading lists prior to that point." If you're still unclear on the concept, don't blame me.

3. "Look for influences: you're probably wrong." Well, again, actual influences are listed in the press material, some of them quoted verbatim in the film—they include existentialist Albert Camus, historian Joan Couliano and Dadaists Richard Huelsenbeck, Hugo Ball and Tristan Tzarn. So I'd wager I'm probably right.

4. "Use conventional criteria (plot points, conflict-resolution, etc.): Okay, but won't it make you look pedantic?" Well, I won't "look" pedantic unless I run my photo with this article. But more to the point, I firmly believe that it's possible to make an intriguing, entertaining and, yes, still revolutionary and experimental film by sticking to a narrative structure that is familiar to casual filmgoers and speaks to a wider audience. I have nothing against experimental art—but deliberate opaqueness strikes me as unforgivably elitist. How's this for a conventional criterion (for life as well as film): *finish what you start*. I was very excited when the film began by quoting *The Myth of Sisyphus*, a book that changed my life.

But then the subject was dropped, as was every subsequent interesting revelation. The film showed promise, but it was all exposition, no development of conclusion—and that's not revolutionary, that's just uncraftermanlike. If all this comes across as pedantic, I apologize; so let me un-pedantically summarize: "Film could have been good. Wasn't."

5. "Make giggling remarks about technical errors (i.e. boom shadow) ditto." At the risk of seeming unobservant, let me say I never noticed the boom shadow. And at the risk of seeming ditto—er, pedantic—what's with all the jump cuts to and from black during the fencing scene? Jump cuts are, to make a blanket statement, amateurish—and, to speak from experience, very, very, very easy to avoid. (And here's a giggling remark: you'd think a group of people so inspired by highbrow literature would know the difference between "i.e." and "e.g.")

6. "Go on big rant: Probably best." No, I won't. So far. Er, unless what I've written so far constitutes a big rant, in which case, oh well.

7. "Automatic writing: Could be promising." I'll have you know that every word was meticulously chosen and spell-checked.

8. "Really, the only reasonable conclusion you can draw after watching this film is that you should quit your job. And get busy shutting down productive society!" Er, as a member of the alternative media and a card-carrying smarty-pants, shutting down productive society is my job. (Especially on Wednesday mornings, when we're rushing madly to put the paper to bed and some weeks I do feel like quitting my job...)

Bibliosorcery was conceived and directed by Xander Selene—"X," her friends call her. It's not a bad little film, it's just one that bit off... well, more than it *chose* to chew, and there's the root of my disappointment. Jump cuts notwithstanding, it's pretty well put-together for a locally made short film (23.5 minutes, to be exact); and the sound in particular is quite well-done, an area where I find most low-budget films (although it did receive some public money; sigh, your tax dollars at work) suffer the most. And only one cast member, Christopher

SEE NEXT PAGE

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WILD WILD WEST (PG) Thu 2:00 4:30 7:00 9:45
suggestive language

STAR WARS: EPISODE I THE PHANTOM MENACE (PG) *11:40 3:00 7:40 Late show 10:40

TARZAN (G) *11:30 12:00 1:45 2:20 4:00 6:40 9:20 11:55

THE GENERAL'S DAUGHTER (18A)* sexual violence 12:00 4:40 8:10 Late show 11:10 9:50

STAR WARS: EPISODE I THE PHANTOM MENACE (PG) *12:50 4:10 6:40 9:40 Late show Fri Sat Tue 12:40

RUSKIN POWERS: ONE SPY WHO SHAGGED ME (language) under 18 only 12:00 4:00 6:40 9:20 11:55

SUMMER OF SAM (R)*13:00 3:20 6:50 10:20

SOUTH PARK (18A)* offensive language throughout, not suitable for minors 12:10 1:40 3:10 4:40 6:10 7:40 9:10

BLADE RUNNER (18A) *Late show Fri Sat 12:10

TOP GUN (Midnight) (14A) *Late show Fri Sat 12:10

SOUTH PARK (18A)* offensive language throughout, not suitable for minors 12:10 1:40 3:10 4:40 6:10 7:40 9:10

WILD WILD WEST (PG) * suggestive language Fri Sat 12:10 1:40 3:10 4:40 6:10 7:40 9:10

FLASHDANCE (Midnight) (14A) *Late show Fri Sat 12:10

EXTREME (G) *11:00 2:00 7:00 9:00 Late show Fri Sat Tue 12:00

ENCOUNTER IN THE THIRD DIMENSION (IMAX 3D) (PG) *9:00 12:00 1:00 4:30 7:00 9:00

WESTHOUT CYN. 111 Ave. 6 South Rd. 455-0776

WILD WILD WEST (PG) *Fri Sat Sun Wed Thu 2:15 4:30 7:15 10:00 Fri Mon Tue 7:15 10:00 suggestive language

TARZAN (G) *Fri Sat Sun Wed Thu 1:45 4:00 6:45 9:15 Late show Wed 12:00 Fri Mon Tue 6:45 9:15

SOUTH PARK (18A)* offensive language throughout, not suitable for minors Sat Sun Wed Thu 2:00 4:40 6:30 9:10 Late show 10:10 Fri Mon Tue 8:30

THE GENERAL'S DAUGHTER (18A)* sexual violence 12:30 4:10 7:00 9:45 Fri Mon Tue 7:00 9:45

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SOUTH PARK (18A)* Fri Sat Sun Wed Thu 2:30 4:30 6:30 8:30 Late show 10:30 Mon 8:30 offensive language throughout, not suitable for minors

WILD WILD WEST (PG) * suggestive language Fri Sat 2:30 4:30 6:30 8:30 10:30 12:30 2:30 4:30 6:30 8:30 10:30 12:30

TARZAN (G) *Fri Sat Sun Wed Thu 1:30 3:30 5:30 7:30 9:30 11:30 1:30 3:30 5:30 7:30 9:30 11:30

THE GENERAL'S DAUGHTER (18A)* sexual violence 9:30 Fri Sat Sun Wed Thu 1:20 4:10 7:10 10:00 Mon 7:10 10:00

TEA WITH MUSSOLINI (PG) *Fri Sat Sun Wed Thu 2:00 4:40 7:15 9:40 Mon 7:15 9:40

SUMMER OF SAM (R) *Fri Sat Sun Wed Thu 1:10 4:00 6:50 9:50 Mon 6:50 9:50

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Thu, July 1 & Fri, July 2 - Thu, July 8, 1999.

SHAKESPEARE IN LOVE
Thu, July 1 & Sat Sun 12:30 2:00 4:35 7:05 9:45
Midnight Fri/Sat only 12:30

10 THINGS I HATE ABOUT YOU
Fri, July 2 & Sat Sun 12:30 2:00 4:35 7:05 9:45
Midnight Fri/Sat 12:30

OUT OF TOWNS
Thu, July 1 & Sat Sun 12:30 2:00 4:35 7:05 9:45
Midnight Fri/Sat only 12:30

PUSHING TIT
course language Thu, July 1 - 11:30 am 2:05 4:30 7:00 9:35
Daily 12:30 2:05 4:30 7:00 9:35

SHES ALL THAT
Thu, July 1 & Sat Sun 12:30 2:00 4:30 7:00 9:35
Fri, July 2 & Sat Sun 12:30 2:00 4:30 7:00 9:35
Midnight Fri/Sat 12:30

FORCES OF NATURE
Thu, July 1 & Sat Sun 12:30
Fri, July 2 & Sat Sun 12:30 2:05 4:35 7:05 9:35
Midnight Fri/Sat only 11:55 am

ANALYZE THIS
course language throughout Thu, July 1 & Sat Sun 12:35
Fri, July 2 & Sat Sun 12:30 2:00 4:30 7:00 9:40
Midnight Fri/Sat only 12:35

MY FAVORITE MARTIAN
Thu, July 1 & Sat Sun 12:30 2:00 4:30 7:00 9:35
Fri, July 2 & Sat Sun 12:30 2:00 4:30 7:00 9:35

BABY GENIUSES
Thu, July 1 - 11:00 am 1:30 3:05 4:40 7:20 9:30 Sat Sun 12:10
Daily 2:45 5:05 7:25 9:45 11:40 pm

PAYAK
brutal violence throughout Thu, July 1 & Sat Sun 11:55 am
Fri, July 2 & Sat Sun 12:10 2:45 5:05 7:25 9:45 11:40 pm
Midnight Fri/Sat only 12:05 am

GO
Thu, July 1 & Sat Sun 12:10 2:45 5:05 7:25 9:45 11:40 pm
Midnight Fri/Sat 12:25 am

CRUEL INTENTIONS
course language and sexually suggestive scenes throughout
Thu, July 1 - 4:50 7:10 9:30 11:50 pm
Fri, July 2 & Sat Sun 12:10 2:45 5:05 7:25 9:45 11:40 pm

THE KING & I
Thu, July 1 & Sat Sun 11:15 am
Fri, July 2 & Sat Sun 11:15 1:35 3:55 6:15 8:35 10:55 pm

PRINCE OF EGYPT
Thu, July 1 & Sat Sun 12:00 Thu, July 2 Daily 2:25 pm

Movies

For more information, contact cinemas at the numbers provided.

NEW THIS WEEK

Bibliosorcery (M) Bibliosorcerers gain access to the influential texts to divination, magic and occasional swashbuckling. Also showing: *Crime Wave* by John Paiz. **Fri-Sat, July 2-3, 8pm** at Zeidler Hall, Citadel Theatre; 14-7

The Castle (P2) Michael Caton stars in director John Stith's comedy about an eccentric, optimistic Australian patriarch who fights a legal battle to oppose the government's compulsory acquisition of his family's home.

The Fortune Cookie (EFS) Jack Lemmon and Walter Matthau star in *Some Like It Hot* director Billy Wilder's corrosive 1966 comedy about a shy lawyer who convinces a client to fake paralysis in order to win a lucrative lawsuit. **Mon, July 5, 8pm** at the Provincial Museum Auditorium, 102 Ave & 128 St.; 12-4

An Ideal Husband (CO, P) Cate Blanchett, Minnie Driver, Rupert Everett and Julianne Moore star in *Othello* director Oliver Parker's adaptation of Oscar Wilde's 1895 play about political ambition and sexual intrigue.

Summer of Sam (CO, FP) John Leguizamo, Adrien Brody and Mira Sorvino star in *Do the Right Thing* director Spike Lee's drama about four friends from the Bronx whose relationships are tested by the paranoia that engulfs New York during the 1977 Son of Sam murders.

FIRST-RUN MOVIES

Analyze This (CO) Robert De Niro and Billy Crystal star in *Groundhog Day* director Harold Ramis's comedy about a powerful New York gangster who demands that a psychiatrist cure his panic attacks.

Austin Powers: The Spy Who Shagged Me (CO, FP) Mike Myers and Heather Graham star in director Jay Roach's sequel to his spy spoof of 1997, *Austin Powers: International Man of Mystery*.

Big Daddy (CO) Co-writer Adam Sandler stars in *Happy Gilmore* director Dennis Dugan's comedy about a 32-year-old New

Yorker who adopts a five-year-old boy in a misguided attempt to impress his girlfriend.

Encounter in the Third Dimension (SC) Stuart Pankin, Cassandra Peterson and Harry Shearer star in director Ben Stassen's 3-D IMAX film about an inept scientist's efforts to perfect his own 3-D filmmaking technology.

Entrapment (CO) Sean Connery and Catherine Zeta-Jones star in *Copcat* director Jon Amiel's action-thriller about a beautiful insurance investigator in pursuit of the world's greatest art thief.

Extreme (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20-metre waves in Hawaii.

The General's Daughter (CO, FP) John Travolta stars in *Air* director Simon West's mystery-thriller about a warrant officer from the U.S. Army's criminal-investigation division who inadvertently uncovers a scandal of immense proportions while investigating a murder. Based on the novel by Nelson DeMille.

Instinct (CO) Anthony Hopkins and Cuba Gooding Jr. star in *Phenomenon* director Jon Tuttle's thriller about a psychiatrist who must try to unlock the mystery in the mind of an apparently mad primatologist.

Limbo (CO) Mary Elizabeth Mastrantonio, David Strathairn and Kris Kristofferson star in *Lone Star* director John Sayles's film about three people who get stranded in Alaska and face their own demons.

The Matrix (CO) Keanu Reeves and Laurence Fishburne star in *Bound* directors Larry and Andy Wachowski's thriller, which takes place in a universe run by computers using human beings as batteries for bio-electrical energy.

The Mummy (CO) Brendan Fraser stars in *Deep Rising* director Stephen Sommers's adventure-horror flick about a band of treasure seekers pursued by the vengeful reincarnation of an Egyptian priest.

Notting Hill (CO) Julia Roberts and Hugh Grant star in *Persuasion* director Roger Michell's romantic comedy about a hugely famous movie star who falls in love with a struggling bookstore owner.

Run Lola Run (G) Franka Potente and Moritz Bleibtreu star in director Tom Tykwer's film about a desperate woman who must recover an unforgiving gangster's money before her courier boyfriend gets killed. Winner of the Audience Award at the 1999 Sundance Film Festival. In German with English subtitles.

Shakespeare in Love (CO) Joseph Fiennes, Gwyneth Paltrow, Geoffrey Rush, Colin Firth, Ben Affleck and Judi Dench star in director John Madden's romantic comedy, set in London in 1593, which follows the trials and tribulations of William Shakespeare, a struggling young playwright suffering from a dreadful bout of writer's block.

South Park: Bigger, Longer and Uncut (CO, FP) Feature-length version of Trey Parker and Matt Stone's outrageous animated TV series.

Star Wars: Episode One—The Phantom Menace (CO, FP) Natalie Portman, Liam Neeson and Ewan McGregor star in director George Lucas's prequel to his 1977 sci-fi blockbuster, *Star Wars*. A young boy named Anakin Skywalker—later to be known as Darth Vader—is taught the ways of the Force by Obi-Wan Kenobi.

Tarzan (CO, FP) The voices of Tony Goldwyn, Minnie Driver, Glenn Close and Rosie O'Donnell are featured in Disney's animated adventure, based on Edgar Rice Burroughs's classic story *Tarzan of the Apes*.

Tea With Mussolini (FP) Cher, Judi Dench, Maggie Smith, Joan Plowright and Lily Tomlin star in director Franco Zeffirelli's nostalgic drama about a young Italian boy who is adopted by a group of Italian women and American expatriates in 1935 Florence.

Wild Wild West Will Smith, Kevin Kline, Kenneth Branagh and Salma Hayek star in Men in Black director Barry Sonnenfeld's adventure-fantasy about two government agents on the trail of a diabolical genius in the American West of 1869.

Wildfire: Feel the Heat (ESSC) IMAX documentary about the people and machines whose job it is to research, manage and battle forest fires.

Bibliosorcery

Continued from previous page

Craddock, is a legitimately professional actor—but given that, the performances aren't too bad.

Bibliosorcery fits between the cracks. (Speaking of which, the end credits identify Joe Bird as a "butt double." Huelsenbeck would approve.) It's not totally amateur Local Exposure quality, but neither does it live up to the possibilities of a film with actual production values. During the 20th century, the arts, like politics, seem for the most part to have evolved past the idea of revolution; everything is cynicism and pragmatism and compromise. *Bibliosorcery*'s madness, therefore, was quite refreshing—it's just the method that I can't accept. You can make a product that's palatable and comprehensible and revolutionary all at the same time. You can tell an audience a good story that makes them think; instead, *Bibliosorcery* assaults us with an anti-narrative that just makes us wonder. ☐

Bibliosorcery

With *Crime Wave* • Zeidler Hall, Citadel Theatre • Fri-Sat, July 2-3, 8pm
• 14-7 • Metro Cinema • 988-3456

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Family Cinemas

Now Playing

Tarzan (G) 1:40, 3:25, 7:10, 9:10
South Park (18A) 1:30, 3:20, 7:30, 9:20 *STARTS JUNE 30*
Notting Hill (PG) 1:20, 3:30, 7:20, 9:30
Big Daddy (PG) 1:10, 3:40, 7:10, 9:40
Star Wars (PG) 1:00, 4:00, 7:00, 10:00
(No passes on coupons accepted for Star Wars)

MERCHANT MATINEE:
Quest For Camelot (G) 1:00, 3:00 SAT ONLY

CINEPLEX ODEON CINEMAS

CINEMA GUIDE

Showtimes effective
Fri, July 2 - THU, July 8, 1999.

EATON CENTRE CINEMAS

Sat. R. Phase 1 (101 St. & 102 Ave.) • 421-7020

BIG DADDY PG
Daily 12:40 2:40 5:00 7:30 9:30 pm
No 7:30 show July 7 or July 8.
Coarse language.
Presented in Digital Theatre Sound.

STAR WARS PG
Daily 12:30 1:10 3:10 5:30 6:30 7:00 9:20 9:40 pm
No passes.
Presented in Digital Theatre Sound.

AUSTIN POWERS 2 14A
Daily 2:00 4:20 7:40 9:45 pm
No passes.
Presented in Digital Theatre Sound.

SOUTH PARK PG
offensive language throughout, not suitable for minors.
Daily 12:30 2:30 5:20 7:20 10:05 pm

NOTTING HILL PG
Daily 1:30 4:00 7:10 10:00 pm
Coarse language.
No 7:10 or 10:00 show July 5.

AMERICAN PIE (18A) Sexual content, may offend. July 5, 7:00 pm.
Stay as our guest for NOTTING HILL at 9:00 pm.
Presented in Digital Theatre Sound.

THE GENERAL'S DAUGHTER 18A
Daily 1:40 4:10 7:50 10:10 pm
Sexual violence.
Presented in Digital Theatre Sound.

THE SUMMER OF SAM PG
Daily 12:30 3:40 6:50 9:50 pm
Presented in Digital Theatre Sound.

TARZAN PG
Daily 1:00 2:50 4:50 6:40 8:50 pm
Presented in Digital Theatre Sound.

WESTMOUNT 1 PG
111 Ave. & Grand Ave. • 452-7343

NOTTING HILL PG
Daily 6:45 9:45 Mat Sat Sun 1:00 4:00 pm.
Coarse language.
No 6:45 or 9:45 pm show July 5 showing only at 9:00 pm.
SPECIAL SNEAK PREVIEW OF AMERICAN PIE (18A) Sexual content, may offend. July 6 at 7 pm, stay as our special guest for NOTTING HILL at 9 pm.

STAR WARS PG
Daily 6:30 9:15
Mat Sat Sun 12:30 2:45 5:00 pm
No passes. Presented in Digital Theatre Sound.

AUSTIN POWERS 2 14A
Daily 7:30 10:00
Mat Sat Sun 12:30 2:45 5:00 pm.
Crude content.

BIG DADDY PG
Daily 7:15 9:30
Mat Sat Sun 12:15 2:30 4:45 pm.
Presented in Digital Theatre Sound.

CLAREVIEW TOWN CENTRE PG
4271-106 Street • 472-6500

THE GENERAL'S DAUGHTER 18A
Daily 12:30 1:00 2:50 5:30 8:00 10:30 pm
Presented in Digital Theatre Sound.

BIG DADDY PG
Daily 12:30 1:00 2:50 5:30 8:00 10:30 pm
Coarse language.

AUSTIN POWERS 2 14A
Daily 12:30 1:00 2:50 5:30 8:00 10:30 pm
Presented in Digital Theatre Sound.

NOTTING HILL PG
Daily 1:30 4:15 6:50 9:30 pm.
Coarse language.

AUSTIN POWERS 2 14A
Daily 12:30 1:00 2:50 5:30 8:00 10:30 pm
Presented in Digital Theatre Sound.

SOUTH PARK 18A
offensive language throughout, not suitable for minors. Daily 12:30 2:30 4:50 7:10 10:30 pm
Presented in Digital Theatre Sound.

STAR WARS PG
Daily 12:30 1:00 3:30 4:00 6:30 7:00 9:20 9:45 pm
Presented in Digital Theatre Sound.

TARZAN PG
Daily 12:30 2:30 4:30 6:40 8:40 pm.
Presented in Digital Theatre Sound.

WILD WILD WEST (PG)
Daily 12:30 4:10 7:10 9:50 pm. suggestive language.
Presented in Digital Theatre Sound.

WEST MALL 8

West Edmonton Mall
Phase III Entrance 2 • 444-1022

BIG DADDY PG
Daily 12:30 1:00 3:30 5:40 7:10 9:40 10:10 10:40 11:00 pm
Coarse language.
Presented in Digital Theatre Sound.

ENTRAPMENT PG
Daily 1:10 3:30 5:20 9:50 pm.
Not suitable for younger children.

THE MUMMY PG
Daily 1:20 4:00 6:50 9:30 pm.
Frightening scenes.

IDEAL HUSBAND PG
Daily 12:30 4:20 7:10 10:00 pm.

NOTTING HILL PG
Daily 12:30 3:40 6:40 9:10 pm.
Coarse language. No 6:40 pm show July 5.

SPECIAL SNEAK PREVIEW OF AMERICAN PIE (18A) Sexual content, may offend. July 5, 7 pm. Stay as our special guest for NOTTING HILL at 9:10 pm.

INSTINCT 14A
Daily 12:40 3:30 6:30 9:00 pm

WHITEHEAD CROSSING PG
4271-106 Street • 458-2070

AUSTIN POWERS 2 14A
Daily 12:15 1:30 2:30 3:50 4:45 6:50 7:40 10:10 pm.
Crude content.

LIMBO 14A
Daily 9:10 pm.
Coarse language.

STAR WARS PG
Daily 12:30 1:00 3:30 4:00 6:30 7:00 9:20 10:00 10:40 pm
No passes. Presented in Digital Theatre Sound.

NOTTING HILL PG
Daily 12:30 4:20 7:10 10:50 pm. No 7:10 pm or 9:50 pm show July 5, showing only at 9:00 pm. Coarse language. SPECIAL SNEAK PREVIEW OF AMERICAN PIE (18A) Sexual content, may offend. July 6 at 7:00 pm. Stay as our special guest for NOTTING HILL at 9:10 pm.

BIG DADDY PG
Daily 12:00 12:45 2:15 3:00 4:30 5:15 6:40 7:30 9:00 9:40 pm. Presented in Digital Theatre Sound.

AN IDEAL HUSBAND PG
Daily 1:10 4:10 7:15 9:30 pm

VILLAGE TREE MALL PG
459-1212

THE GENERAL'S DAUGHTER 18A
Daily 6:40 9:00 Mat Sat Sun 12:40 3:10 pm
sexual violence.

AUSTIN POWERS 2 14A
Daily 7:10 7:30 9:40 9:45 Mat Sat Sun 12:40 12:55 2:50 3:00 5:10 5:20 pm. crude content.

THE MUMMY PG
Daily 6:35 8:55 pm. Mat Sat Sun 1:10 4:00 pm.
Frightening scenes.

INSTINCT PG
Daily 6:50 9:20 Mat Sat Sun 1:00 3:50 pm.

WILD WILD WEST PG
Daily 7:00 9:30 Mat Sat Sun 12:30 2:40 4:50 pm.
suggestive language.

THE MATRIX 14A
Daily 6:30 9:10
Mat Sat Sun 12:50 3:40 pm. violent scenes

SHAKESPEARE IN LOVE 14A
Daily 6:45 9:05 Mat Sat Sun 12:30 3:40 pm.

ANALYZE THIS 14A
Daily 7:20 9:35 pm. Mat Sat Sun 12:20 3:30 pm.
coarse language throughout.

CINEMA 6

WEST EDMONTON MALL
PHASE 1, ENTRANCE 44

NEVER BEEN KISSED PG
Daily 1:30 4:00 6:30 8:45 pm.
Not suitable for younger children.

OUT OF TOWNERS 14A
Daily 1:15 3:45 6:45 pm

THE CORRUPTION 18A
Daily 9:00 pm Brutal violence throughout.

SHE'S ALL THAT 14A
Daily 12:45 2:45 4:45 7:00 9:15 pm

BABY GENIUSES PG
Daily 12:30 2:30 4:30 pm.

LOCK STOCK & 2 SHOOTING BARRELS 18A
Daily 1:30 10:05 pm.
extremely violent scenes.

SHAKESPEARE IN LOVE 14A
Daily 1:00 3:55 7:45 9:45 pm

10 THINGS I HATE ABOUT YOU 14A
Daily 1:45 4:15 7:45 9:55 pm

MOVIES 12

130 AVE. - SOUTH STREET 472-7771

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Doors open daily 11 am. Gift certificates books available from our box office. They make great gifts, they come in 10 - \$1.00 increments. For more information call 472-7771.
Starting Fri, July 9 THE LOVE LETTER

ANALYZE THIS 14A
(Ultra Stereo) Coarse language throughout.
Daily 11:50 1:50 2:25 4:55 7:25 9:55 pm

BABY GENIUSES PG
(Ultra Stereo) Daily 1:05 3:20 5:35 pm

CRUEL INTENTIONS 14A
(Ultra Stereo) Coarse language & sexually suggestive scenes.
Daily 1:20 9:40 pm

FORCES OF NATURE 14A
(100% Digital) Daily 12:35 2:50 5:15 7:40 10:05 pm

GO! 18A
(DTI Digital) Daily 7:45 10:10 pm

INDIE KINKS 14A
Daily 7:45 10:10 pm
offensive language & coarse language throughout.

MY FAVORITE MARTIAN PG
(100% Digital) Daily 12:30 2:35 4:50 7:05 pm

NEVER BEEN KISSED PG
(100% Digital) not suitable for younger children.
Daily 1:45 4:15 6:45 9:15 9:45 pm

OUT OF TOWNERS 14A
(Ultra Stereo) Daily 12:10 2:25 4:45 7:00 9:15 pm

PAYBACK 18A
(Ultra Stereo) Brutal violence throughout.
Daily 12:40 1:05 3:30 5:50 10:25 pm

THE PRINCE OF EGYPT PG
(Ultra Stereo) Daily 12:30 2:30 4:50 pm

PUSHING TIN 14A
(Ultra Stereo) Coarse language. Daily 9:20 pm

SHAKESPEARE IN LOVE 14A
(100% Digital) Daily 11:50 1:50 4:45 7:30 10:15 pm

SHE'S ALL THAT 14A
(100% Digital) Daily 1:00 3:15 5:30 7:45 10:00 pm

10 THINGS I HATE ABOUT YOU 14A
(100% Digital) crude language.
Daily 12:50 3:10 5:30 7:50 10:20 pm

THE KING & I G
(Ultra Stereo)
Daily 12:30 3:00 5:10 pm

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D.V.D.

Dog Day Afternoon

Apollo 13

http://www.compumart.ab.ca/altvid/

Film Notes

Continued from page 30

ahead with the re-release depends greatly on the current political environment in Britain, which is significantly more liberal than that of the early '70s. But the politics on this side of the pond might be more of a factor in the studio's decision. While the U.S. Congress debates the issue of violence in the movies, studios might decide to hang onto their more incendiary properties for a little while longer. In the meantime, Kubrick fans will have to be satisfied by his swan song, the sexual-obsession drama *Eyes Wide Shut*, which opens in North America July 16. At least until the puritanical members of Congress see it. —NICOLA SIMPSON



Limbo John Sayles, the director many consider the father of American independent cinema (he's best-known as the director of *Tight Men Out* and *Lone Star*), made his 12th film, *Limbo*, with Hollywood backing from, of all places, a Hollywood studio. True to Sayles's form, *Limbo* is an adventurous and troubling movie that refuses to provide viewers with easy answers. Juneau, Alaska is the rough-and-tumble backdrop for this story of two people trying to start their lives over again. David Strathairn is Joe Gastineau, a veteran Alaskan emotionally crippled by a boating accident that resulted in the death of two of his passengers 25 years ago. Mary Elizabeth Mastrantonio is Donna, a singer and Alaskan newbie who becomes the catalyst for Joe's decision to take to the water again. But just when we start to feel comfortable with these characters, Sayles yanks them out of the Juneau setting, plunks them in the middle of a drug deal gone wrong and strands them on an isolated island with Donna's angst-ridden teenage daughter. Sayles revs up the tension on this cold and unforgiving island as the three become a family of sorts struggling for survival, all the while aware that the drug dealers could return at any moment to kill them. The suspense is maddening and the conclusion will either exhilarate or exasperate you, but *Limbo* will definitely leave your mind whirling. ★★★ — TODD JAMES

Hail, Macbeth! Olé, Verona!

Even jet engines can't drown out Shakespeare Festival

BY PAUL MATWYCHUK

When the sun goes down on Hawrelak Park and the wind starts blowing across the river, it gets really, really cold in Heritage Amphitheatre—I don't know how the three actresses playing the Weird Sisters in *Macbeth* could stand it in their relatively thin costumes. And what with the birds swooping across the stage from their perches high up in the Amphitheatre roof and the sound of airplanes flying overhead and the obnoxious 10-year-olds gathering at the gate behind the stage and shouting things at the audience, I don't know how any of the other actors could concentrate, either.

But concentrate they did, although I think I saw a flicker of understandable annoyance cross Marianne Copithorne's face the second time one of her speeches was drowned out by the sound of low-flying aircraft. This year's edition of the River City Shakespeare Festival in Hawrelak Park (more plays are coming to Old Strathcona later in July) contains repertory productions of *Macbeth* and *The Two Gentlemen of Verona*; both plays feature essentially the same cast but are completely different in tone.

They can take our lives...

Director James MacDonald (who I imagine sparked no end of ribald jokes by showing up at the *Macbeth* opening night in a kilt) has set *Macbeth* in a war-torn post-apocalyptic world—a good fit for the play's mixture of savagery and superstition. Narda McCarroll has done a good job of designing the ragged, *Road Warrior*-like costumes; even the soldiers' outfits look like the men assembled them themselves out of scavenged bits of fabric and metal. One soldier might wear a WWI-style

helmet, while another might wear a frayed piece of tartan as a cape.

The play's opening scenes are spectacularly effective, with Dave Clarke's score building to a crescendo just as a lone, dying soldier staggers onstage and has his body picked over by the three sisters, a group of haunted-looking, childlike women with dirty faces and ragged wedding gowns who recite the "fair is foul and foul is fair" in singsong, trancelike, "Liar, liar, pants on fire" intonations.

It's as though some worldwide catastrophe hit when they were still children, and they've survived by picking through garbage and using some weird, innate talent for magical spells. The fact that Annette Loisel, who plays one of the sisters, is very pregnant somehow makes the sight even eerier. You wonder, How'd she get that way? What kind of spooky little creature is she going to give birth to? (And will it be radioactive?)

John Wright and Marianne Copithorne, a married couple in real life, play *Macbeth* and Lady *Macbeth*. They're especially good together in the scenes where Lady *Macbeth* convinces her reluctant husband to go through with her plan to kill the King, and, later, after *Macbeth* has done the deed and wanders, stunned, into their bedchamber with blood dripping off his hands and still carrying the murder weapon. Copithorne's mixture of incredulity, impatience and fear at her husband's lack of professionalism feels just right for the scene.

The rest of the production is uneven; Copithorne has an effective "Out, damned spot!" scene, but *Macbeth*'s big mad scene, in which he imagines Banquo's ghost in attendance at a feast, doesn't quite come off. Unlike Lady *Macbeth*'s sleepwalking, *Macbeth*'s hallucination doesn't feel psychologically true, and the sight of Ashley Wright lumbering onstage, blood smeared all over his face, to clink glasses with *Macbeth* when he proposes a toast looks silly instead of scary. Clarke's score is alternately impressive and overbearing (Clarke also contributes a hilarious acting turn, by the way, as the Porter), and the final swordfight between



John Wright plays Macbeth.

Macbeth and Macduff is unconvincingly staged. (I also have to confess, I always lose interest in *Macbeth* during all the intrigue with Malcolm and Macduff, anyway—I wish Shakespeare had spent more time on the *Macbeths*' feelings of guilt, to me the most interesting part of the story.)

More bounce to the Launce

John Ulyatt plays Macduff, and his matinee-idol looks usually means he gets cast as a romantic lead or a dashing hero in Shakespearean plays, but those who have seen him in any of the *Dr. Grot* plays at the Fringe knows that there's a wild comedian inside him ready to burst out. It bursts out again in his first scene as Launce in *The Two Gentlemen of Verona*. He makes his way to the stage from the back of the Amphitheatre, dressed in patched-up rags, pots and pans slung over his back, leading his pet dog on a leash and bawling uncontrollably. For the next 10 minutes or so, he complains about how heartless and unfeeling his dog Crab is—and the fact that Crab is played by John Wright's germ-sized Shih'tzu Woodrow, who wears a ridiculously cute, bewildered expression through the entire routine, only adds to the joke. The laughs are utterly shameless, cheap and sentimental—and they had me on the floor.

The play is usually dismissed as being "not up to Shakespeare's usual

level," but this production, directed by Kim McCaw, wrings an awful lot of fun out of it all the same. The action has been transposed to the Texas/Mexico border, which means Paul Morgan Donald, Dave Clarke and Robert Clinton get to stroll through the action, hamming it up as a trio of musicians in Frito Bandito costumes and mustaches. Troy O'Donnell gets to stamp his feet like menco-style every time his character the hapless suitor Thurio, feels perturbed, and Beth Graham, who plays Julia, gets to don a fetching cowgirl outfit when she disguises herself as a page to spy on her unfaithful lover Proteus (Ashley Wright). (Hooray, I've got a real thing for cowgirls.)

The cast can't hide the play's completely unconvincing resolution, which I bet even Shakespeare would have to admit has a thrown-together-at-the-last-minute air of desperation to it. And none of the issues the play raises are handled with much depth or resonance. But it hardly matters. If you're in the tragic position of being able to see only one of these shows, *Macbeth* may indisputably be the better play, but *The Two Gentlemen of Verona* is the more enjoyable production. ●

River City Shakespeare Festival
Heritage Amphitheatre, Hawrelak Park
• *Macbeth*: odd dates, to July 17, 8pm; *The Two Gentlemen of Verona*: even dates, to July 16, 8pm • \$0-\$10
• Free Will Players • 425-8086



By PAUL MATWYCHUK

In it for the long Hail



As You Like It • Celtic Hall, 99 St & 32 Ave • Mon-Wed, 7pm • To July 7 • p.m. I don't know if audiences are feeling the seasonal theatre lull as

much as this column is, but they'll be glad to know that they still have options for shows to attend once they've taken in *Macbeth* and *The Two Gentlemen of Verona* in Hawrelak Park. Problem is, there's not much variety—four more shows are opening in the next week or two, and they're all Shakespeare. (What is it with Shakespeare, anyway? How come no one ever tries mounting a lavish Pinter in the Park festival?) The Free Will Players bring their expanded River City Shakespeare Festival into Old Strathcona next week with Scott Sharplin's adaptation of *Richard III*, a production of *The Tempest* and Sheri Somerville's recital of Bard-related melodies, *Shakespeare in Love Songs*.

More about those shows next week. This week, another Shakespeare play opens in town, and the fact that it has nothing to do with the River City Fest makes me wonder if a vicious and bloody Shakespearean turf war will soon be taking to the streets. The people behind *As You Like It* would have the advantage if that happened; their show is being mounted at Celtic Hall, where an arsenal of crossbows, maces and broadswords lies ready for action.

Celtic Hall, of course, is the recently

opened dining hall that Randy Brososky's Randwolf Productions has been using as an atmospheric performance space. The company's previous offerings have been Celtic-themed murder mysteries and variety shows; although this is the first time they've attempted a classic, they feel the venue was made to house Shakespeare.

"It's an amazing room that's ripped right out of the Celtic time frame," says Brososky. "And it's great to do a period piece in a period place." The company chose *As You Like It* partly because, as Brososky says, "Of all of Shakespeare's plays, we found it was one of the ones that was relatively simple to get into and remarkably easy for an audience to follow." They also wanted to find a show that no other companies in town were performing. (They failed on that count; Studio Theatre performed the play a few months ago, but when you've got over a dozen Shakespearean plays happening in Edmonton every year, it's hard to avoid repetition.)

The production stars Elizabeth Johansson as Rosalind, as well as Jan Streder (lamed for her Fringe *Bronte* shows), Dale Wilson (recently seen in

the title role of the Walterdale's *Ivanov*), *The Minor Keys*' Andrew McCreedy and Brososky himself as Jaques.

And if you can't make it to that show, well, there's always Jubileations Dinner Theatre's new production, *Agatha Crumbly's The Jukeybox Crack'd*, which also takes place in a dining hall, albeit one less steeped in historical majesty than Celtic Hall. A kind of... well, let's be charitable and call it a variation on the Neil Simon movie *Murder By Death*, it's a comedy/mystery about a murder that occurs during a congregation of the world's most illustrious sleuths.

Leave West, young Mann

Consider the human heart: ever-restless, ever-curious, ever-questing for new challenges and brighter horizons.

That's my fancy-Delaney way of leading up to the news that David Mann will be stepping down as artistic director of Workshop West following their 1999-2000 season in order to pursue new artistic challenges.

"It felt to me like it was time to move on and do other things," says Mann, the Sterling Award-winning actor/director who took over the post (on an "interim basis") in 1994.

"When you're one of only three employees in the organization, you're sort of restricted when it comes to spreading your wings. I wouldn't rule out taking another job like this somewhere down the road, but for now I'd like to do more acting, and perhaps move sideways into other media—spreading my horizons, as it were." Hey, he talks good, too.

Mann was instrumental in stabilizing Workshop West's finances and revitalizing its playworkshopping programs; their Springboards and New Play Cabaret performances at the Third Space have become well-attended events with very faithful audiences. Mann calls directing Clem Martini's *Selling Mr. Rushdie* one of the high lights of his days at Workshop West but notes, "Every show I've been involved in has had its rewards."

"I think we've got a really hot season coming up," Mann concludes. "That's the time to leave, when people will be wanting more." Mann's final season with Workshop West includes the premiere of Conni Massing's *Homesick* and a Theatre Network co-production of two of George I.

SEE NEXT PAGE

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LEGEND

\$ Up to \$10 per*
 \$\$ \$10-20 per
 \$\$\$ \$20-30 per
 \$\$\$\$ 30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 a.m. on weekends) \$

Be-zerk (8128 - 103 St., 431-9864) Bigger scoops + lower prices = A Big Hit! 36 flavours (ice cream, frozen yogurt, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastas. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981 - Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas. The bakery specializes in cheddar, ghanai, samosas, nam and rotte. Indian sweet maker. **Skopek's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 a.m. - 5 p.m. Mon-Fri.

Tree Stone Bakery (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (French sourdough), flour milled on-site. Brûche (fr & sat) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

Bridges (9028 - Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself, join us for elegant, yet affordable cuisine in our quiet & tastefully decorated room. Lunch Mon-Fri 11:30-2:30 \$, Dinner Thur-Sat after 5 \$\$\$\$

Cafe Select (10016 - 106 St., 432-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 a.m. seven nights a week

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. An affordable

alternative to downtown hotel catering. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post office building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name." \$

Cilantro's on 111th (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kwn mussels to blackened cat fish or mini rack of lamb. \$\$\$

Four Rooms (8137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. Open Late night. \$\$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegeat on tap. \$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. \$\$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). We feature a Large Skyline over an oak bar and a tempting full menu. Play pool, darts, NTN or relax with your friends in the library by the fireplace.

CAFÉS

Aroma Borealis (Cooper & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstix Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

Café Amande (8523 - 91 St., 465-1919) Located on the ground floor of La Cité Francophone. Featuring fine french cuisine—quiches, tortes and crepes a la marmadine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., Palaisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, love-seat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and

take-out available. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name." \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts. To stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Iazzerbys Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 431-1117) Wonderful food and prices. Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 439-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Market Café (16615 - 109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast lunch & dinner buffet and a delightful A-La Carte menu. \$-\$\$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special every day. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Sugar Bowl (10922 - 88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

CALJUN

Calun House (7 St. Anne St., St. Albert, 460-8712) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

CANADIAN

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$\$

Billiards Club (211, 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$\$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet. Open at 5 a.m. Mon-Fri, 6 a.m. Sat-Sun. \$-\$\$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual dining experience visit the Grinder. 20 years old but under new management. When you've done your meal head to the lounge or games room. \$-\$\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$\$

Insomniac Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109 - 104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. Also: healthy breakfast with Louie. \$

Mayfield Grill (1665 - 109 Ave., 930-4062) Casual dining in an elegant atmosphere, featuring an extensive A-La-Carte menu for lunch and dinner. Join us for the best Sunday brunch in town. \$\$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best kept secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

Phatz Restaurant (10331 - 82 Ave., 413-0930) The ultimate in diversity. An eclectic assortment of appetizers, entrees and pastas, and delectable desserts. Live jazz every Wed.

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Siderack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings. The Siderack Cafe's kitchen will do it for you. \$-\$\$

Squires Pub/Starvin' Marvin's (10505 - 82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 p.m. Midnight snack? Starvin' Marvin's serves donairs, noodles and much more til 3 a.m. Wed-Sat. Come to Squires for our friendly atmosphere and good hearty food. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinner or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$5; dinner \$5-\$\$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes - pizza, stir-fries, pasta and more. \$\$

Unheard Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103 - 105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our jazz trio while you dine. \$

The Village Café (11223-Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries. Award-winning evening menu and new lunch menu. Open week-days 11:30 am-2 pm, 5 pm-close. Weekends 9:30 am-2 pm for brunch. Reservations recommended. \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed

Quick Bites

Last week the Alberta Food Processors Association announced the launch of Edmonton's newest food related summer festival: Edmontonfest '99, the Alberta Made Festival of Food. The festival will take place on 99 St. (adjacent to St. Winston Churchill Square) from July 22 to 26. The public will be able to purchase tickets to sample the variety and quality of Alberta made products along international food themes: Mexican, Ukrainian, Italian, Asian and western Alberta. This five-day food fest runs daily from 11:30 a.m. to 11 p.m.

Fiore Cantina Italiana (8715-109 St.) now serves brunch on Saturday and Sunday from 9 a.m. to 3 p.m. The new brunch menu features hearty items like pancakes, cinnamon buns, fruit, granola, frittata (an Italian-style omelet) and three different varieties of eggs Benedict. For those who wish, the regular menu will also be available.

Last week the vice-consul of Italy in Alberta, Pierfrancesco de Cerchio, and the Italian Trade Commissioner for Canada, Piero Tarantelli hosted about 150 people at an olive oil tasting and dinner at the Crown Plaza Chateau Lacombe. Many of Edmonton's importers and retailers attended. Look for some interesting new oils this fall at places like Zenari's and the Italian Centre Shop.

To capture the excitement & glamour of India for an extraordinary experience, there's only one place. Indian cuisine at its best.

Khazana (10177 - 107 St., 470-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Rated 5 stars by Edmonton Journal. Try our Tandoori luncheon buffet. \$15

Mr. Samosa (9630 - 142 St., 451-5687) Create East-Indian cuisine. Come in & let your taste buds jump with joy with a whole new experience & the authentic East-Indian cuisine. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view.

Spicey House (9777-102 A Ave., Canada Place Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryani, tandoori. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant comfortable atmosphere. \$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building, upscale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2pm. \$\$\$

FRENCH CUISINE

Café Amande (8523 - 91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

The Crêperie (10220 - 103 St., 420-6656) Award-winning Edmonton institution without a haute price. "Most Romantic, Best French, Best Restaurant Atmosphere" \$

GREEK

Koutouki Taverna (10704-124 St., next to 501 Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yanni himself. See you there!

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Gorgeous patio with friendly staff serving lunch and dinner. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton.

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing and the friendly staff create a fun and boisterous atmosphere that will entertain young and old.

IRISH PUB

O'Byrne's Irish Pub (10616 - Whyte Ave., 414

How Sweet It Is!

Thanks to all who voted ours among
the best desserts in Edmonton!

Manor Café

10109-125 St.
482-7577

FREE CUSTOMER PARKING



The berry thought

JENNIFER COCKRILL-KING

We may not have coho salmon splashing about like they do on the west coast, or thick Quebec maple syrup flowing from trees in our backyards, but the northern prairies are home to the most distinctly Canadian food I can think of: saskatoons. In the next few weeks, the ubiquitous saskatoon bushes which grow in the Hay River Valley and throughout the northern woodlands, will grow teeming with small, round, purple berries. Many brave souls will cover themselves head to toe with mosquito repellent, venture into the woods and return with berry-stained hands and buckets of saskatoons—that is, if they want to eat fresh saskatoons the hard way.

Thanks to the renewed popularity of these unique indigenous fruits, especially in top restaurants across Canada, commercial saskatoon farms are popping up on the prairies to supply a steadily growing demand. Edmonton chef and restaurant owner Larry Stewart of Hardware Grill told me about a local saskatoon farm called Berry Ridge, during a visit to this "orchard," located about one hour north of Edmonton. I spent a few hours last week talking saskatoons with people who are as happy about the growing popularity of the berries as I am. They're betting the farm on it.

Don and Anne Fossum, along with their son Wade, own 50 acres along the Sturgeon River near Gibsons. While they are experimenting with several other northern fruit crops, they primarily produce saska-

toons. This year, they will produce around 50,000 pounds of saskatoons, almost doubling last year's harvest as their bushes mature and produce better fruit in greater abundance.

Cold comfort farm

Don Fossum talks about growing saskatoons the way a wine grower talks about his grapes. We discuss topsoil and the "micro-climate" created by the line of spruce trees that encloses the orchard and allows the sun to heat up the orchard by day. More importantly, according to Don, the cold nights

develop the berries' flavour, which is why saskatoons that grow further south don't taste as good. (Saskatoon varieties grow as far north as the Yukon and Northwest Territories and as far south as the northern plains of the U.S., where they are called serviceberries.)

Saskatoons, freshly picked and cleaned, will soon be available at Berry Ridge for \$2 per pound. Also, this is the first year that people can pick their own berries at the Fossums' orchard. For a complete saskatoon experience, head out to Berry Ridge on July 25 for their first annual saskatoon berry festival. That day, the Fossums will conduct tours of the saskatoon orchard, their impressive cut flower fields and the berry cleaning and storage facilities. Undoubtedly, the highlight for some will be the demonstration of the saskatoon picker, an enormous and ingenious machine which they imported from Finland this spring. For directions to the orchard and other information, call 467-6992. ☐

food

Giovanni himself when he breaks into a heart-stopping aria. \$5
Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$55

Italian Kitchen Restaurant (69 Ave., 178 St., Callington Mall, 489-5619) Relaxed Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. The best in Italian foods. Lunch buffet and take-out available.

Shek's (7623 Argyle Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$55

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$5

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$5

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$5

Zenar's on 1st (10117-101 St., 425-6151) Humble Arty hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$5

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$5

Senor Frog's (10045-109 St., 429-FROG) Good food in a party mood! Restaurant Bar & Grill. Innovative Mexican cuisine. Mon: All you can eat fajitas; Tues: Tostitos on special; Wed: Wings on special. Open 7 days a week Mon-Wed 11 am-11 pm; Thur-Sun 11 am-2 am. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$5

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu \$-55

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredi-

ents and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! \$-55

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food—large servings and value for your money. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials Sun-Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-55

SPANISH

La Tapa - Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri, 4 pm-10 pm Sat-Sun. \$55

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$55

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogos and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Winner of our Reader's Choice
Golden Fork Award
for
Best Thai Cuisine

The King
& I

8208-107 Street
433-2222



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four
rooms

Edmonton Centre

102nd Avenue & Rice Howard Way 426-4767

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Tapas Menu

Late Night
Dining

Restaurants

60 We serve a variety of pub food, all handmade with care and pride. From our homemade fish & chips to our near famous Irish breakfast. If men, changes daily, so please come in & dangle in the experience. \$-55

ITALIAN

Italy's Italian Restaurant (9914-89 Ave., 433-971) Quiet, family-style dining and one of downtown's best kept secrets. \$5

Italy (10501-82 Ave., 439-8729) Botanical paint-

ings serve as a nice backdrop in establishment offering the best pasta selections in town. \$5

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-55

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring

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Restaurant
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Reader's Choice
Golden Fork Awards 1999

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2nd Runner-up:
Best Fries

3rd Runner-up:
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and
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Alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969. •Every MON Open Stage hosted by Skid Daddy. THU: Student Night.

EDGE FEST Commonwealth Stadium, 451-8000. SUN 11: Hole Most, Big Wreck, Silverchair, Matthew Good Band, Edwin, Wide Mouth Mason, Rascaiz, Eve 6, Treble Charger, Serial Joe, Finger Eleven, Vertical Horizon.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. •Every SUN: Open Stage hosted by Everett Lakri. •Every TUE: Name That Tune. •Every WED: Trivia Night. THU 1 (9 pm): Eddie Patterson & the Millennium Crew.

NEW CITY LIKED LOUNGE 10161-112 St., 413-4578. •Every WED: Wednesday Night Smirnoff Swing Cabaret. SUBURBS: SAT 3: Drexell's Eye, Lure, Pugnacious. LIKED LOUNGE: SAT 3: Northwest Passage.

REBAR 10551-82 Ave., 433-3600. •Every SUN: (downstairs) DJ Big Dada, scary music from the dark side. •Every SUN: (downstairs): DJ Big Dada. ALT. WED 7: Wobegone, Baffin Island Party. FRI 9: Slow Fresh Oil-CD Release Party. Fuck, Kung Fu Grip.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.mildandhoney.ab.ca/otherworld. •Every SAT night live music.

REV 10030-102 St., 423-7820. THU 1: Fatman's Belly, Sleave, Phork. TUE: \$6 door. SAT 3: 1 Mother Earth sold out. SAT 10: Las Vegas Krypt Keepers, One-900.

VICIOUS PINK 10148-105 St., 424-3283. •Every FRI: Sissy Boy By DJ "E". •Every SAT: Elektropolis: Bonk, Bonk, Bonk by DJ Big Dada & Nik Roffelya.

Blues & roots

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog. SAT 3 (3-6 pm): Joe Hall. SAT 10: Greg Johnston.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 1-SAT 3: Roy Hottner. SUN 4: Battle of the Bands: Mad Bomber Society. MON 5-SAT 10: Brent Parkin. SUN 11: Battle of the

Bands!

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. •Every THU (8-10 pm): Free dancing lessons and Dance Party.

CITY HALL 496-8299, 496-8400. THU 1: D'Arcy Greaves Trio, Hootenanny, Bubba, Chicken Snails Roadshow.

CITY MEDIA CLUB 6005-103 St., 433-5183. •Every FRI: Dart Night. SAT 10: Morgan Davis.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

DEVIL'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) the Chickensnails.

EARLS TIN PALACE 11830 Jasper Ave. SAT 10 (3-6 pm): Dave Babcock & the Jump Orchestra.

EDMONTON QUEEN RIVERBOAT Rafter's Landing, 9734-98 Ave., 424-2628. •SUN Brunch Entertainment. SUN Dinner Cruise: Lionel Rault Trio. •MON/TUES Dinner cruise: Carlene. •WED/THU: Dinner Cruise: Darrell Barr & Guests (acoustic trio). •FRI/SAT Dinner & Midnight Cruises: Darrell Barr & the Rafter's.

FESTIVAL PLACE Sherwood Park, 449-3378. WED 7 (7:30 pm): Wednesday Night Patio Series featuring local and Canadian artists: Cafe Musique. TIX: \$5; or series pass (9 shows): \$30.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. •Every MON (7:30 pm): Country Classic Jam Session & Open Stage. •Every WED (7:30 pm): Bluegrass jam session. •Every THU (7:30 pm): Old Time Fiddle Jam Session.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

HOOLAHAN'S BAR & GRILL 615 Hermitage Rd., 476-6122. FRI 2-SAT 3: Saltwater Soul. SAT 10: Stan Smith.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative: the Method (9 pm-1 am).

LA HABANA 10238-104 St., 424-5939. •Every WED: Latin Dance Lessons. •Every THU: Dance Party. FRI 2-SAT 3 & FRI 9-SAT 10: America Rosa.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. •Every WED (8 pm): Open Stage hosted by Brian Gregg.

O'BYRNE'S 10616 Whyte Ave., 414-6766. •Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends, no cover. THU 1 (10 pm): McCuaig (Jazzy Blues Rock, Celtic). FRI (10 pm): Northwest Passage, no cover. SAT 3-SUN 4 (9 pm): Dave Babcock & Jazz Quartet, no cover. TUE 6 (9 pm): Shannon Johnson, Maria Dunn, friends, no cover. THU 8 (9 pm): Northwest Passage, no cover. SAT 10 (10 pm): Northwest Passage, no cover.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. •Every FRI & SAT: Blue night.

SIDETRACK CAFE 10333-112 St., 421-1326. •Every SUN: Variety Night. Atomic Improv. •Every SUN: (Patio, afternoons) Luanne Kowalek, Twang, (evening) Foley, FRI 2: the Twisters. SAT 3: GOMON 5: Open Stage hosted by Mike McDonald. TUE 6: the Mavens. WEL Emm Gryner. THU 8: Hobnail Boots. FRI Morgan Davis. SAT 10: Circus in Flame.

3RD ANNUAL SINGER-SONGWRITER FESTIVAL Queen Elizabeth Park, 104 St., 70 Ave., 436-1231, 420-1757. SUN 4 (noon-9 pm): Joe Hall, Bill Bourne, Dale Ladouceur, Nickellinger, Ross Campbell, Kevin Cook, Kerri Anderson, Clear Label, Ron Rault & Gary Collier, Kevin Cook, Luanne Kowalek, Wendy McNeill, Terry Morrison. TIX: \$10, kids under 12 Free. TIX @ Blackbyrd Source: Tix on the Square, @ door.

STARDUST PICNIC Telus Field, 45-8000. SUN 4 (2 pm, doors): Blue Rodeo. Great Big Sea, Neko Case, Guster, Ror Sexsmith. TIX: \$35.

THE THREE MUSKETEERS CREPERY 10416 Whyte Ave. •Every WED (8 pm): the Bobby Cairns Trio; Cover 3, dents \$2.50.

UPTOWN FOLK CLUB Christ Church Anglican Parish Hall, 12116-102 Ave. 441-0223. •Open stages thru July & August.

Classical

CANADIAN MUSIC COMPETITIONS Muttart Hall, Alberta College, 1005 McDonald Dr., 423-6230. Classical musicians from across Canada. Until July 3.

NEWLY UNITED OPERATIC VOCALISTS ASSOCIATION (NUOVA) TIMMS Centre for the Arts, U of A Campus, 420-1757. THU 1 & SUN 4 (2 pm) & FRI 2-SAT 3 (7:30 pm): Celebrate Canada Day with some young opera singers. Three One-Act Comedic Operas.

PRO CORO Commerce Place. •Even THU (noon) & SAT (2 pm) until July 3: Coro-the Soloists in recital.

SKYREACH CENTRE 451-8000. MON the Scottish Fiddle Orchestra.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro w/ DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. •Every WED, the band Bubba. Funky jazz, groove abstract. SUN (9 pm): Wide Awake and Dreaming.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. •Every WED & FRI: Ladies Nite. •Every SAT: DJ Clay & DJ Damien.

BOILERS DANCE PUB 10220-103 Street, 425-4767, 440-6062. •Every MON: Industry Night. •Every TUE: Raw Night. •Every FRI: Darts/Ladies Night. •Every SAT: 80's Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. •Every SUN karaoke. •Even SAT aft. Pool Tournaments. •Every THU: Buddys Dance Pub.

CLUB 2000 10812 Kingsway Ave., 478-4266. Top 40, dance, techno. •Every Ladies Night. •Every THU: Game Night. •The COCKTAIL CLUB 2940 Calgary Tr. S., 490-1188. Every FRI: T.G.I.F. Girls Night Out.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. •Every THU: R&B, hip hop, and old school. •Every FRI: HI NRG new groove with L.P. •Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-8888. •Every WED: Chris Knight from Power. •Every THU: Ladies Night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Even SUN: live music, full menu until close.

KINGS KNIGHT PUB 9221-34 Ave., 452-2599. •Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 2-SAT 3: Bobby Clobber. FRI 9-SAT 10: Usual Suspects.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily specials from 12-7 pm (4-7 pm Sun.) •Every WED & SUN: Karaoke nights. Specials on THU nights.

Every Monday night this summer join the host of **SOUL SHAKEDOWN PARTY** Mick Sleeper as he takes a special look at Jamaican music producers.

Listen to the best in Jamaican music on **SOUL SHAKEDOWN PARTY** Mondays between 8 and 10 PM on FM88...music to mash up the place!

Bulletin Board

There's a real art to being silly, ya know—not just anyone can pull it off. For those of you with a knack for ridiculous behaviour, the Old Strathcona Foundation is seeking entries for the 12th annual Silly Summer Parade, which goes down on Thursday, July 1 (CANADA DAY!!!) at 12 noon on Whyte Ave. This parade's theme is "Cent-tennial"—a parade of "non-cents." Besides displaying your vast amounts of silly behaviour (Vue Weekly could win in a heartbeat), there's money to be had... as in \$500 for the best float and \$100 for the runner-up—so decorate that float as crazy as can be. The entry fee is \$25 and you can tack on an extra \$20 if you're including a large animal (?). Grab an entry form at the Old Strathcona Foundation or at the booth in the Farmer's Market on Saturdays. Call Darren Aschacher at 433-5866 for additional info... you silly eggs.

Country crafters. Calling all country crafters. Your expertise is needed for the Old Time Country Fair which will be held on Saturday, July 10 at the Little White School House (you all know where that is, right?). The event is being put on by the Friends of the Musée Heritage Museum of St. Albert. There will be prizes awarded for the craft competition and deadline for all entries is 5 p.m. on Wednesday, July 7. Vendors are also needed for the craft market place; the rental fee for a stall being \$10. Call Patrick or Alisa for details at 459-4404.

If your grey matter isn't performing up to snuff these days, perhaps a little mind exercise is just what the doc ordered. L.C. and I will be at the 10th International Conference on Thinking is coming to town. From July 4 to 9,

you can duck down to the Shaw Conference Centre to learn, well, how to think. Over 20 different speakers from various fields will address cutting-edge thinking and learning in their areas of expertise. You can attend workshops and panel presentations... really, there are tons of things to do, if you just give it some thought, of course. The International Conference on Thinking has a few extremely important goals in mind: to bring world leaders to Edmonton so they can share their knowledge of thinking and learning, to clarify and demonstrate the inter-connectedness and interdependency among all sectors of society and to strengthen a learning culture throughout all of those said sectors. There are a few more goals, but we're tired of thinking for the moment. Keynote speakers at the conference include Dr. Edward de Bono (an authority on thinking), Margaret Wheatley (whose background is in biology and the environment) and Dr. Howard Gardner (a revolutionary in learning approaches). Call 492-1359 for information. By the way, the registration cost is \$725 (\$300 for students), proving it costs a pretty penny to be smart—just check university tuitions if you require more proof.

Hey all you patriotic folks—come join the Canada Day party at City Hall between 1 and 4 p.m. on Thursday, July 1. There's loads of entertainment and activities planned, but the best part is the free Canada flags and pins they'll dole out (while supplies last). If you phone 496-8200, you can find out everything you need to know about Canada Day at City Hall. And remember, stand on guard for these people

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vue.ca.

edmonton's independent



Movies

Worth Watching

Channel 9 • Check local listings • www.accesslearning.com

Hosted by Jacques Benoit

Instructor & Course Developer at Athabasca University & Grant MacEwan Community College

KING KONG

Tonight's movie *King Kong* gives us a great opportunity to discuss a central issue that keeps coming up in relation to movies in general. Should movies reflect everyday reality, real human relationships and real-life situations? Or, should movies somehow express the creatures from our imaginations, dreams and nightmares? *King Kong* seems to fit rather nicely in that respect. One of the film's creators, Merian C. Cooper, argued for the latter. He felt that films should simply put up there what is spectacular but not necessarily real. And, we see in the character of Carl Denham, the director/adventurer, somebody who is a bit of a stand-in for Cooper, and ironically, a note of realism enters into the picture at that point.

King Kong is essentially a creature-feature, part of that whole genre of movies where we see a central monster character like Kong, Dracula, Frankenstein or the Wolfman. It's part of the horror staple. We never go too long in the history of film without stumbling across new monsters. Some of them may be born of radioactive waste, but they all have something in common. They each represent one side of a conflict that we all inherently understand, and it is usually a sexual conflict of some sort. Just take a look at a movie like *Alien*, and what people see as gynephobia, or the fear of pregnancy, that runs throughout it. So, I guess the real question here is: Once you see *King Kong*, what is the fear that is represented in this particular movie?

On its most superficial level, you could maybe see *King Kong* as a movie about the world's worst date. But, on another level, I think you could argue that *King Kong* is almost psychological in some ways. For example, there is a somewhat obvious visual symbolism of the walled island and the mountain that is in the shape of a skull. It is very tempting to see this as symbolic in some way of the human psyche. You know, Kong is the beast waiting to get out — the beast who wants and gets. The basic psychological drives of all our human needs — the id. So, if we see this as a poor man's heart of darkness, this is about the journey to that darkness that Kong represents. When he crashes the commuter train, and lashes out at the city and all things civilized, I think to a certain extent we might even cheer for that. He embodies our silent rage. It is interesting it is a commuter train, the kind of thing that is one of the big frustrations of city living.

On the other hand, you can see this movie being about subduing masculine energy. It was beauty that killed the beast in this case. He is the last great furry hope who goes around beating his chest and defeating a lot of monstrous enemies. And he plays with Anne as if she's a doll; he is the ultimate sexual harasser taken from that point of view. And the city and its machines finally kill him. You have to ask: Is this a lament for the loss of the subdued masculine, and, therefore, love is the seducer and the destroyer? Or, is it a recognition that raw masculine force has to be tamed for civilized life? It is a necessary tragedy that Kong can't escape.

8pm • Saturday
7pm • Monday & Friday

10043-102 St., 423-7901. **CONFERENCE 1999:** Featuring: Sophia Lorrman Dvorsak, Stella Kaufman, James Kwong, Gloria Mok, Nathalie Pare, Chris Reid, Pam Wilman. Until July 7.

MAZZUCA II 8207-104 St., 414-0432. Gallery Artists with new work featuring Neil McClelland, Paul Cochrane, K.C. van Tassel.

MCMULLEN GALLERY U of A Hospital, 8440-112 St. **FIBREOPTICS:** AFA, selection of fibre and glass art. Until July 25. MON-FRI: 10-8; SAT/SUN: 1-4 pm.

MISERICORDIA HOSPITAL 16940-87 Ave. • N.W. Corridor. **ALVIAL PROTEST MARCH:** Paintings by Asta Dale. Until July 29. • Dayward Corridor: **DRIFTING:** Photographs by Lee Anne Pellerin. Until July 29.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in oil by Rob Von Eschen, Audrey Pfannmuller and George Schwindt; works in acrylic by Steve Mitts, David Seghers, Elaine Tweedy, John Freeman & Angela Grootelaar. Watercolours by Sigrid Behrens, Eva Bartel, Barb Brooks, Frances Alty-Arscott. Artworks in glass, soapstone & antler. • Oxford Tower, 10235-101 St. Oil & acrylics by Eric Butterworth. • Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Pfannmuller. • The Hotel McDonald, The Harvest Room: Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. New works by gallery artists: Patrice Ahnweiler, Barbara Akins, Neil Patterson, Katherine Sicotte and Marianne Watchel. Until July 8.

SNAP 10137-104 St., 423-1492. **SHAPING TIME:** Mixed media installation and print exhibition by Elizabeth Dove. Exploring the notions of self and identity related to the human form. Until July 24.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Sculptures by Inung. Pottery by Blackmore Studios & Noburo Kubo. Portraiture by Mark Anthony.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Featuring new works by Linda Wadley and Audrey Pfannmuller. Mon-Sat 10 am-5:30 pm.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

THE SUGARBOWL 10922-88 Ave. • **MON CAHIER:** Works by the Nouveau Nouveau Painters: Flava H, Honky G, Notorious R.O.C., Yawnae and Comrade Connor.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Open Mon-Wed; Fri-Sat: 10-6; Thu 10-7. Closed Sun.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK www.artgalleryart/kristen.htm Sculptures by artist Kirsten Zuk.

DALE NIGEL GOBLE ON-LINE www.telusplanet.net/public/dng23/dng.htm

SANDEE A & THE VISIONS GROUP OF ARTISTS members.home.net/sandeeA/Index.htm Formerly members of Eagle One Gallery in Edmonton.

SURREAL & FANTASY ART PAINTINGS ON-LINE COSMIC HORIZONS www.geocities.com/SoHo/Gallery/6298.

Displays/Museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest microbrewery. See how Alley Kat's award-winning craft beers are brewed. Taste Alley Kat's all-natural beer. THU-FRI 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 15, 361 1351. A tribute to the people who pioneered and advanced aviation in Canada.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE

CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

FORT EDMONTON PARK 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping. THU 1: Dominion Day (Canada Day) Celebrate the old-fashioned way. SAT 10: Highland Gathering. TIX: \$3.50 kids; \$5.25 youth/senior; \$7 adult; \$21 family.

GOVERNMENT HOUSE 12845-102 Ave., 427-2281. • Every SUN, public tours, 1-4 pm.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the Lumber Industry at the turn of the century. THU 1 (7-10 pm): Tea & Tales: watch the Great Divide Waterfall, storytelling, ice tea, cake and fiddle music. SUN 4 (1-5 pm): Ice Cream Sunday.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, 427-7362. Visit Alberta's premier architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSEE HERITAGE MUSEUM 5 St. Anne St., Little White School House, St. Albert, 459-1528. SAT 10: Old Time Country Fair.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Une Promenade a Paris: View the highlights of Paris amidst a riot of summer colour. THU 1: Maple Leaf Mania: family fun, crafts and planting activities for the kids.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. • Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. • Every SAT: Aboriginal videos. • Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. • Every SAT (3 pm): Aboriginal videos. • 1st SUN of each month (1-4 pm): Aboriginal Performers. • 3rd SUN of each month (1-4 pm): Aboriginal artisans. • **BUG ROOM: NEW ARRIVALS:** Permanent live invertebrate display, new arrivals from Malaysia. • **FINDING OUR WAY HOME: ALBERTA'S DISAPPEARING GRAIN ELEVATORS:** a multimedia exhibition. Until Aug. 8. • **WORLD OF THE INUIT: THROUGH THE ARTISTS' EYES:** To celebrate the founding of the new territory of Nunavut - a collection of contemporary Inuit art. Until Sept. 6.

• **SQUINQU: UNDER THE SAME SUN:** Themes of diversity and intercultural understanding through the lives of Suulaaq and Agluukkaq, two Inuit children living in Nunavut. Until Sept. 6. • **ANOTHER AMERICA:** Rare maps, a new perspective on the cultures and societies which evolved in North America. Until July 4. TIX: \$6.50 adults; \$5.50 seniors; \$3 youth (7-17); kids 6 and under free; \$15 family. TUES half price admission. Open 9am-5 pm daily.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Hwy 13, 1-800-661-4722. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily until Sept. 6.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. • THU 1 (12-4 pm): Magical History Tour: Experience the thrill of a live radio show. Open 10 am-6 pm. TIX: \$2 adults, \$1.50 youth/senior, \$5 family, kids 6 & under free.

SHAW CONVENTION CENTRE Pedway Level, 7977 Jasper Ave., 423-4300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 423-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E. Edmonton Hwy 16, 662-3640. • SUN 11: Kalynda Country Festival: talent from the area. Open daily 10 am-6 pm, until Sept. 6. Open 10 am-4 pm Labour Day. Thanksgiving.

VALLEY ZOO 13315 Buena Vista Ave., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-5 pm. • **Tiger-Thru:** Every SAT & SUN in July: a face paint will decorate your face with tiger motifs (or other animals). THU 1 Canada Day-Valley Zoo's 40th Birthday Party. SUN 11: Pet-pool pet care and more.

Kids stuff

ELECTRA-THE CHILDREN'S THEATRE 462-2548. • Jack & Jill Tix (4-5 yr. olds), July 5-16, 9 am-noon. Show at end of program, July 16. • Wild Rose Theatre (6-9 yr olds), 5-30, 9 am-4:30 pm. Show at end of program, July 30. • Alberta Stars Theatre (10-14 yrs), 9 am-4:30 pm. Show at the end: July 30.

CALDER LIBRARY 12522-1st Ave., 496-7090. TUE 6 (2 pm): East Home's Best. FRI 9 (2 pm): Chinese Dragons (3+ yrs).

CAMP SHAKESPEARE Amphitheatre, 425-8086. • **Shakespeare's Songs & Stories** (yrs), July 5-9, 9 am-noon. • **Shakespeare's Clowns** (9-11 yrs), 12-16, 9 am-noon. • **Shakespeare's Rogues & Villains** (12-14 yrs), 19, 1-4 pm. • **Shakespeare's Tragic Heroes** (15-17 yrs), July 12-16, 1-4 pm. Fee: \$120/student (includes free tee to weekend perf. of *The Gentlemen of Verona*).

CAPILANO LIBRARY 210 Capilano Mall, 98 Ave., 50 St., 496-1814. THU 8 (2 pm): Virtual Reality.

CASTLE DOWNS LIBRARY 9 Beaumaris Mall, 15333 Castle C. Rd., 496-1804. THU 8 (2 pm): The Dragon's Quest.

CITY HALL 426-2122. • **Canada's Lantern Making Workshop** presented by The Works. Run daily 12-4 pm. • **Loonie Art Tent** (South of City Hall) 123, 12-4 pm. • **Kids' Performances** (City Room, 426-2122). Mon-Fri, until July 23, 12:30-1:30 (yrs).

EDMONTON ART GALLERY Winston Churchill Square, 422-4100. • **CHILDREN'S GALLERY: SIGHT UNSEEN:** Tim Folkman, Opening reception: SUN, July 11, 1-4 pm. 11-Jan. 2000. • **Every SUN:** Some on Sundays. • **ART-0-MATION:** the 1999 Loonie Art Laboratory Tent. Until July 23. • **MOVING PICTURES:** Summer '99 art camps and classes (yrs).

HIGHLANDS LIBRARY 6710-1 Ave., 496-1806. WED 7 (2 pm): Feathers.

IDYLWYDE LIBRARY 8310-8 Avenue, 496-1808. • **Reach for the Stars:** A special program for kindergartners in attendance at the 80th Doon Health Centre, until Sept. 6 (7 pm): Sweet Dreams Storytime (4-7 yrs).

JASPER PLACE LIBRARY 9010-1 Street, 496-1810. • **Every WED** (Aug. 25), 7-7:30 pm, 3-6 yrs with parent, Family Fun Time. Free Tix available WED prior to program. 6 (2 pm): Around the World in 60 Minutes (7+ yrs). FRI 9 (2 pm): Great Wayne Gretzky Paper, 6-12 yrs.

LESSARD LIBRARY 6104-172 Street, 496-1871. TUE 6 (2 pm): Treasury of Tales from Around the World.

LONDONDERRY LIBRARY 11 Londonderry Mall, 137 Ave., St., 496-1814. • **Every FRI** (10-11 am & 11:30 am-12 pm) 4-ages, Creative Crafts. • **Every SAT** (2-2:30 pm), 3-5 yrs, July 5-9, 23. TUE 6 (2 pm): (3+ yrs). R to Riches. WED 7 (2 pm): Animal Adventures.

MILL WOODS LIBRARY 6011 Woods Town Centre, 2331-66 Ave., 496-1818. • **Every MON** (2-2:30 pm), July & Aug, 3-5 yrs, Story Fun, drop-in. WED 6 (2:15-3 pm) Movie Time, 3+ yrs.

PENNY MCKEE LIBRARY Abbottsfield Shopper's Mall, 118 Ave., 496-7839. TUE 6 (2 pm): The Great Wayne Gretzky Paper (12 yrs).

PROFILES GALLERY #110 Glen Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. • **Every SAT** (1-4 pm): drop-in and evening themes relating to monthly event. SAT 3: Pretty Potting. SAT 10: Cold People.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. 422-2697. Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971.
Story Time: SAT 2 (10:30 am): Jeanine Alexander. SAT 3 (11 am): Lorraine O'Rourke. (1:30 pm): Gabrielle Kruger; TUE & F (10:30 am): Mike McGowan.
Family Crafts: SAT 3 (11:30 am): Make a Japanese paper fan. (*230 pm): Youth Writing Club. All activities are free.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every WED (10:15 am): Pre-school storytime for 3-5 yr olds, July 7-Aug. 25. TUE 6 (10:30 am & 2 pm): All of Us in Wonderland, 5-10 yrs. WED 7 (7:30 pm): Teddy Bear Story Time, 3-5 yrs.

STAGE POLARIS 432-9542. *Fairytale Theatre (5-6 yrs), July 5-16, & 19-30. *Story Book Theatre (7-8 yrs), July 5-16 & 19-31. *Junior Broadway (9-12 yrs), July 5-23. *Teen Broadway (13-16 yrs), July 26-Aug. 13. *Film & TV (9-16yrs) *Young Company (15-22 yrs).

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. *Every FRI, Drop-in Film Program, 10:30 am, 6th Fl., (3-5 yrs). WED 7 (2:30 pm): Have Show, Will Travel, drop-in.

BRUCEWOOD LIBRARY 11555-95 St., 496-7099. *Every MON-FRI (2-7 pm), July 5-Aug. 20, Summer activity Table. TUE 6 (2 pm): Discover the World Bingo.

STRATHCONA LIBRARY 8331-104 St., 496-1828. Summer Reading Club programs throughout the summer months. *TUE 6 (2 pm): Mariachi Madness, 5-10 yrs, pre-register.

THINKING FOR A CHANCE SOCIETY Shaw Conference Centre, 428-1111. SUN 4-FRI 9: the 8th International Conference on Thinking.

VALLEY ZOO 133 Buena Vista Rd. 87 Ave., 496-6911. Open, every day, indoor and outdoor exhibits.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. WED 7 (2:30-3:30 pm): Magic & Marvels, all ages. THU 8 (2:30 pm): Mariachi Madness, 5-10 yrs.

YOUTHWRITE '99 Kamp Kiwanis, 1800-3354. Programming by Writers Guild of Alberta, July 11-16 (12-14 yrs); July 18-23 (15-18 yrs).

Lectures/Meetings

W & W 470-0089. SAT 3: Reunion for all former employees, management and regular customers.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. *Every Fri, 7 pm, everyone interested in learning Shamanic Journeying are welcome.

MAGES ALBERTA CAMERA CLUB 13th Janzen Nature Centre, 69-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

ONDONDERRY LIBRARY 110 Ondonderry Mall, 137 Ave., 66 St., 96-1814. MON 12 (1-3 pm): Feng hui: An Introduction.

MULTIPLE SCLEROSIS SOCIETY 12120-70 St., 452-6611. *Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

VIREATERS ANONYMOUS 423-846. A support group for compulsive eaters based on the 12 steps of Vireaters Anonymous.

PUBLIC MEETING *Lago Lindo Community Hall, 17125-95 St., 496-1297. MON 5 (7 pm): Proposed changes for lands N. 167 Ave., W. 82 St. Edmonton Research & Council Authority, 250 Karl Clark Dr., 496-6226. MON 5 (7 pm): Changes to the Ellerslie 1st Structure area, adoption of a Neighbourhood Structure plan.

BUDDHIST MONASTERY 11328-97 St. *Every 1st, 6:30-7:30 pm. Learn Buddhist meditation and relaxation techniques. All non-denominational classes free in English.

U of A University of Alberta, 604-984-9900. 990-7881. www.capol.ca/caprim. TUE 6 (12-2 pm): Planet?..We think not. Registration Session.

LINKS 200, 5041 Calgary Ave., 413-3197. Meetings *Every 1st, 2:30-8:30 pm. How to make links on the Internet.

END TOASTMASTERS MEET 0451-170 St., Rm 112, info,

Jerry @ 472-4911. *Every TUE: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings.

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

Literary

ALEXANDRA WRITERS' CENTRE SOCIETY 451-2043. Get Creative this Summer!! The Alexandra Writers' Centre Society, Edmonton Chapter, is offering two different 8-week writing workshops beginning the week of July 5: **Introductory Creative Writing and Freefall Writing.**

ASCENDANT BOOKS 10310-124 St., 452-5372. SAT 3 (1-4 pm): Soul Centred Psychology, talk with John Gehrke, free. SUN 11 (1-4 pm): The Enlightened Traveller, Workshop with Karen, \$20.

MISTY ON WHYTE 104588-82 Ave., 433-3512. *Every SUN: Open Stage: Poetry and Prose Readings, acoustic guitar.

ORLANDO BOOKS 10123-82 Ave., 432-7633. Last THU each month, Women in the Arts Poetry Series.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. *Every second WED of the month, Talking Book Club, 10 am-noon, (Until Aug 11). *Edmonton Chapter of JASNA: Meet on the last SAT of each month.

THE WRITE GROUP Block 1912, Old Strathcona, 104 St, 82 Ave., 413-0951. *Meeting every second THU.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. *Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. *Every WED (8 pm): Laff City.

FARGOS 10307-82 Ave., 433-4526. *Every SUN: Live Yuk Yuk's comedy night.

IRON HORSE EATERY & WATER-ING HOLE 8101-103 St., 438-1907. *Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. *Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. *Every WED: Hypnotist Sebastian Steel.

Special events

ANIMETHON 6 Grant MacEwan Community College (City Centre), 10700-104 Ave., 106 St. Bldg. SAT 10-SUN 11: 6th Annual celebration of Japanese Animation. Admission: FREE! donation to Food Bank.

CANADA DAY *Legislature, (7:30 am): 15 km road race, 2.5 km fun run. *7:30-9:30 am Free pancake breakfast by Edmonton 15mali community. (10 pm): Citizenship court at band shell. (12-15 pm): Penny Carnival-Girl Guides. *Broadmoor Lake Park, Sherwood Park, 465-2211. THU 9 am-11 pm: Canada Day Festival. *Canada Day Barbecue, 9321 Jasper Ave., (11 am-4 pm). *Father Lacombe Chapel, 2 St. Vital Ave., St. Albert, (11 am-5 pm), \$1/person, \$5/family. *Canada Day Open House, 12611-1277 St., 451-4848, (11 am-11 pm), entertainment, games, raffles, prizes. *Silly Summer Parade, Whyte Ave (107 St. E. to 104 St., S-78 Ave, ending at United Cycle, 433-5866, (noon). *Norwood Square Park, 114 Ave, 95 St., 12-4 pm. *Shaw Conference Centre, (8 pm), 32nd annual Edmonton Folk Arts Council, Canada Day Show, music and dance: TIX: \$2/person, \$5/family.

CITY HALL 496-8200. THU 1 (1-4 pm): Canada Day Party: live music, dancers, arts & crafts, face-painting. Free Canada flags.

1999 EDMONTON STREET PERFORMERS FESTIVAL *Sheraton Grande Hotel, 425-5162. THU 8 (7-11 pm): Feast of Fools: a street party spectacular. TIX: \$60 inc. food and entertainment. All proceeds go to the Edmonton International Street Performers Festival Association. *Downtown Edmonton, 425-5162. July 9-18.

FRESH FEST '99 Arden Theatre, 5 St. Anne St., St. Albert. THU 8 (5:30

pm): Pink Dreams in the Sky/Life of William Shakespeare. (7 pm): Sula Loka. (8:30 pm): Gameshow. FRI 9 (5 pm): Magical Lips. (6:30 pm): Pink Dreams in the Sky/Life of William Shakespeare. (8 pm): Sula Loka. (9:30 pm): Parts of Me. SAT 10 (3 pm): Gameshow. (4:30 pm): Parts of Me. (6 pm): Magical Lips. (8 pm-10:50 pm): Bands. For all ages and run by a group of St. Albert teens. July 8-10, TIX: 1/ \$5; 3/ \$12; 5/ \$15, @ door.

GRANT MACWANE COMMUNITY COLLEGE Rm 7-131, City Centre Campus, 497-5085. WED (10:30 am): Minerva Picnic on the Patio: Featuring guest speakers, door prizes, entertainment, for adults 50+. Until August 25. TIX \$3.50.

NORWOOD SQUARE PARK 114 Ave 905 St., 471-3431. THU 1 (noon-4 pm): Celebration of culture and Canada: Scottish piper, Aboriginal dancers, music: Pure Harmony, Tai Chi demonstration and more.

SEAN FLEMING 10TH ANNUAL GOLF CLASSIC Stony Plain & Links golf course, Spruce Grove, 447-2643. THU 10: AFRD. (8 pm-10:50 pm): Tournament for the Alberta Foundation for Diabetes Research.

SPIRIT OF STRATHCONA SOCIETY Broadmoor Lake Park, Sherwood Park Sports Arena, 2025 Oak St. Sherwood Park, AB, 464-0801. FRI 9-SUN 11: Chef's Corner Demonstrations by members of Culinary Team Canada. The Grand North American Fiddle Championship, FRI & Sat Night Old Time Dances, Modern Square Dance Showcase, Youth Square Dance Tournament, Family Picnic, Beer Gardens. Family event.

Sports

AUTO RACING: LABATT RACEWAY 15 mins. S. Edmonton. OVAL RACING: FRI 2: Nite Thunder. SAT 10: Band-Nite Thunder. **DRAG RACING:** FRI 2 (7 pm): SUN 4: JB's NHRA Canadian Open. FRI 9: Street Legal. SAT 10-SUN 11: Band-Harley Davidson all Bike Drags.

SUNSET SPEEDWAY 469-9276. SAT 3: Baby Grands.

BASEBALL: Trappers, Telus Field, 10233-96 Ave., 414-4450. THU 1 (2:05 pm): Trappers vs Memphis Redbirds. FRI 2, SAT 3 (7:05): Trappers vs Memphis Redbirds. MON 12 WED 14: Trappers Triple A All Star Break.

FOOTBALL: EDMONTON ESKIMOS Commonwealth Stadium, 667-ESKS. FRI 9 (7 pm): Eskimos vs B.C. Lions.

HORSE RACING Northlands, 471-7379. *Daily: Northlands Simulcast Racing. *Live harness racing Wed-Sat, 6 pm. THU 1-SAT 3 (6 pm): Northlands Thoroughbred Racing Spectrum.

RUGBY 988-5245. SAT 3: Crimston Tide @ Edmonton Gold.

TENNIS 415-1661. TUE 6-SUN 11: Boomerang & \$525,000 Challenger Professional Womens Tennis Tournament. SUN 4 (2-4 pm): Kids Power Tennis Clinic. TUE 6 (4-7 pm): Boomerang Pro AM. TIX: \$10/day; \$20/3 day package. FRI 9: Quarterfinals. SAT 10: Semi-finals. SUN 11: Finals.

TRAIHLETES Hawrelak Park, www.triedmonted2001.com. SUN 11 (7 am-5:30 pm): 1.5 km swim, 40 km bike, 10 km run.

Theatre

AGATHA CRUMBLEY'S THE JUKE-BOX CRACK'D Jubiliations Theatre. *When a body is discovered in the Deverone Mansion, the world's best of the brightest detectives... some of whom just happen to be there... get to work solving the crime. The "sweet" Miss Maple, the rough & tough Nick Hammer, plus a few more of your favourite sleuths. Until Aug. 29.

AS YOU LIKE IT Celtic Hall, 99 St., 32 Ave., 420-1757. Produced by Randvill Productions. July 5-7. TIX: \$10 adv. adult, \$12 @ door, \$8 adv student/senior, \$10 @ door.

CHIMPROV Varscona Theatre, 10329-83 Ave., 448-0695. Highly evolved comedy from the monkeys behind theatresports! So good... oh so good. Every SUN @ 8 pm, Until Aug. 1. TIX: \$5.

FOREVER PLAID Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. With a series of well loved songs and patter. Laugh at the patter and hum

to the great pop hits of the '50's. Until Sept. 12.

INDIANA BONES AND THE MISSING SHRINE OF YERK Celebrations Dinner Theatre, O'Acres Entertainment Hotel, 13103 Fort Road. By Kamilla Reid. Savour a four-course meal and cheer our hero as he restores the lost archive, gets the girl, fights foes and uses his whip on misbehaving dinner patrons. Until July 18.

MELODRAMIX Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

RIVER CITY SHAKEAPEARE FESTIVAL '99 Heritage Amphitheatre, Hawrelak Park, 425-8086.

Presented by the Free Will Players. *Macbeth*: Odd dates. Mat SAT, July 10, 2 pm. *The Two Gentlemen of Verona: Even dates. Mat SAT, July 17, 2 pm. Until July 17. TIX: \$10 adults, \$8 student/senior, under 12 free. rain or shine. Pay what you will: MON nights and SAT mat (July 10, 17). *Varscona Theatre, Strathcona: Shakespeare in Strathcona. Adaptations of *The Tempest*, *Richard III*, and a cabaret of *Shakespeare in Love* Songs: Paul Morgan Donald, Sheri Somerville. TIX: \$6: ea. show. Park Pass for both shows: \$16, Festival Pass: all Park and Varscona Performances: \$30. July 5-16.

THEATRESPTS Varscona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre's insane improv competition continues! Madness! Sheer madness! Every FRI @ 11 pm until July 30.

Variety

B STREET BAR NORTH 11818-111 Ave., 414-0545. Karaoke contest every TUES night (9:30 pm). Until Aug. 31.

THE NODE ROOM Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet 404! Access. Multiplayer computer gaming.

NORTHLANDS SILVER SLIPPER 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball Skiing, softball, golf, pool, curling. SAT 10 (8 pm): Dance.

RISEING STARS 11748-95 St., 481-3451. *Every SAT (4-8 pm): Aboriginal Talent Search: singers or comedians.

Workshops

ALLIANCE FRANÇAISE D'EDMONTON La Cité Francophone, 8527 rue Marie Gaboury (91 St), 469-0399. *Every THU (7-9 pm): Drop-in French conversation.

GRANT MACWANE COMMUNITY COLLEGE 497-4301. Arts Outreach. *Introduction to Florals Using Watercolour, WED, July 7-28, @ Jasper Place Campus. *Summer Vocal Workshop, July 12-16.

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks. If you require an ad to be renewed or cancelled please phone or fax to the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

Open Auditions looking for actors for indie film project. Filming in late July. Call Tacos Dreams Media @ 496-2440.

Need talented, pretty and fearless actress for a fantastic Fringe play. Must be comfortable with nudity. Call Alex @ 458-0881.

Looking for items to be given or donated that are 40's ish, medieval, or Greta Garbo style. Please call Nancy @ 421-1950.

Cooper Studios, Edmonton's vocal career development co., application for Sept are available. Ph Jack Cooper 417-5526.

*Summer Guitar Workshop, July 26-30. *Summer Drum Workshop, Kita No Taiko, Aug. 9-13.

KAMENA GALLERY 5718-104 St., 944-9497. Various Summer art classes: drawing classes \$45 +GST. Learn to paint Alberta landscape in one day (10 am-4 pm): \$25+GST.

THE MARKETPLACE ART SCHOOL Westmont Shopping Centre, 425-5739. Individual and group classes in pencil, pen & ink, acrylic, oil, watercolour, clay and wood. Call Lorea or drop by.

SOUTHGATE LIBRARY 496-1822. *Every third TUES & THU, 7-8 pm; every third WED & FRI, 2-3 pm (July & August).

THEATRE ALBERTA Red Deer College, 422-8162, 1-888-422-8160. Artsrec 99, Residential Summer Theatre Program for Teens, July 4-18. *THEATRE EXPLORATION (13-15 yrs old); *THEATRE EXPLORATION II (16-18 yrs old).

THEATRE ALBERTA Citadel Theatre, 422-8162, 1-888-422-8160. *DRAMAWORKS: July 2-11, adult, Summer Theatre Workshops. *Impulse: An Actor's Exploration, July 5-9. *Paint with the Pros: from Props to Sets, July 5-9. *Get Foolish with the Green Fools! Green Fools Residency until July 9. Also workshops: Acting for Camera; Intro to Clowning; On Stage: the Audition; Stage Combat; Principles of Lighting; Drama Curriculum.

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ask sasha

Strap yourself in for this one

Dear Sasha: I'm curious. Do lesbians use dildos like in pornos, or is it a misrepresentation done by porno directors? If they do in real life, doesn't it just defeat the whole purpose of being a lesbian? 'Cause if they use dildos, why don't they use a real guy with a real penis? — DR. PLEASER

Dear Doctor: Well now, I suppose it does defeat the purpose, but only if a person's entire sexuality centres around the genitalia and nothing else. I'm going to take a wild guess here and say that you're a straight man. If that's the case, let me ask you: is it just a girl's vagina that you like, or are there other things that attract you to her? For example, pretty girl hair and the girl way of thinking and acting? You know, all those things that make you want to call yourself Doctor Pleaser.

A lot of men get very excited by the sight of two (straight, pretending to be gay) women having sex with a dildo. Many even like the idea of making love to their girlfriend with one, without even considering that it in any way represents a real man. And I'll bet you dollars to donuts there's some lesbians out there who feel the same way you do. There's probably even one or two who enjoy watching straight porn for those crazy perverted "boy/girl" scenes. The thing is, in real life, a real penis has something attached to it that just doesn't fly with our dyke friends: a real guy.

As far as how this relates to porno films, I wouldn't look towards porno for accurate representations of real sex. Most porno is not conceived as an educational exploration of the emotional or fleshly subtleties of being a lesbian or a gay man or a heterosexual, for that matter. It's designed to make you horny, and hurrah for that. If porno's mission was to be a model of reality, then you'd also be asking yourself things like: why does that girl look like she's enjoying herself with that great big long finger-nail stuffed in her vagina? Or, why don't I ever see women sticking things up men's asses when it's clear that that's something a lot of them enjoy?

Are you getting my drift? It's true some lesbians are dead-set against having any kind of realistic penile representation in their boudoir, but even they still like having something other than a hand or fingers stimulating them inside. Certain vegetables and dildos shaped like bananas or other objects are perfect for this. Naturally, there are also some lesbians who like to pretend their dildo really is a penis. Sometimes even straight guys like to be fucked with a dildo by their straight girlfriends, but don't come near them with a real penis. Don't even suggest it. Your query does beg a question about your own self-image as a sexual being, though. What do you think of yourself if you believe a moulded piece of rubber can somehow be equated with a human organ?

Bosom buddies

Dear Sasha: I have a problem. Every time I break up with a boyfriend, I turn to his male friends for sex. It's consensual, but I wonder sometimes if it's wrong. Example: my boyfriend and I took a break recently and during that break I slept with his friend. He accidentally found out, but I denied the whole thing and he believed me. Now we have broken up and I have found another of his friends I would like to sink my teeth into. Any advice? Should I stay away from his friends or maybe include my ex in the fun? —FRIENDLY

Dear Friendly: "Friendly," eh? Do they get a 79-cent sundae after you're done with them? People do wacky things to juice up their sex lives and putting oneself in potentially dramatic situations in order to create sexual tension is certainly not unheard-of. Many of us have eyeballed one of our boyfriend's buddies and said, "Wish I'd met him first, woulda saved me a lot of hassle," but maybe it's the hassle you're after. What a tizzy you must have been in when your ex-boyfriend accidentally found out about your rendezvous. The madcap intrigue! The rash indiscretion! The complex cover-up! Condensation levels rising in your dainties yet? If this is your goal, believe me, guys may flip initially but they won't enjoy holding grudges with their friends. They'll get drunk, pound the stuffing out of each other and that'll be the end of it. If it's a simple issue of convenience, by all means, invite your ex, invite the Pope. ☺

Got a question? E-mail sasha@vue.ab.ca

adult classifieds

Straight up productions are looking for male and female models for erotic video for US and Canada release. Send photo and resume to Box 740, 62 Peppertree P.O., Edmonton, Alberta, T5K 2S7.

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artists to artists

The McMullen Gallery at the U of A is holding an exhibition of artwork by local artists. Seeking exhibition proposals for the year 1999-Nov. 1, 2000. Deadline July 30, 1999. info@ Contact 407-7152.

St. Thomas Street is holding a call for artists to participate in their festival. To participate call 466-4399. No charge to enter, all keep their proceeds.

Had some modern dance or ballet experience? An inclined interest in Latin side of ballroom? 482-2092.

Fan of ECM recordings - let's talk exchange! 482-2092.

Country Crafters Needed! Participate in the Time Country Fair to be held at the Littleton School House, SAT, July 10. Craft competition and prizes to be awarded! Deadline for entry, WED, July 7. Call 459-4404 (Patricia Alisa).

Harcourt House: Ongoing submissions accepted for the Font Room from members and local artists. For info Ph: 426-4180.

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volunteers

15th Annual Bear Beethoven '99 BK Run & Ski Walk: Sun, July 25, 1999. Call for Volunteers! Ph: 428-1108, 345. 238 for info. nrc06

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ESL TUTORS NEEDED Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hrs once a week small groups. Orientation provided. Call Heather 424-3545. nrc06

BUS & SHOPPING TRIP Introduce new immigrants to the transit system, stop at a local grocery store, provide assistance with shopping. Daytime, wkdays, 12 hrs flexible. ph: Heather 424-3545. nrc06

VOLUNTEER COOK NEEDED Share your love of life and cooking. Teach a simple recipe to newly arrived refugees and immigrants. Learn about other countries and food. Sat, 2.5 hrs. for more info call Heather, 424-3545.

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